

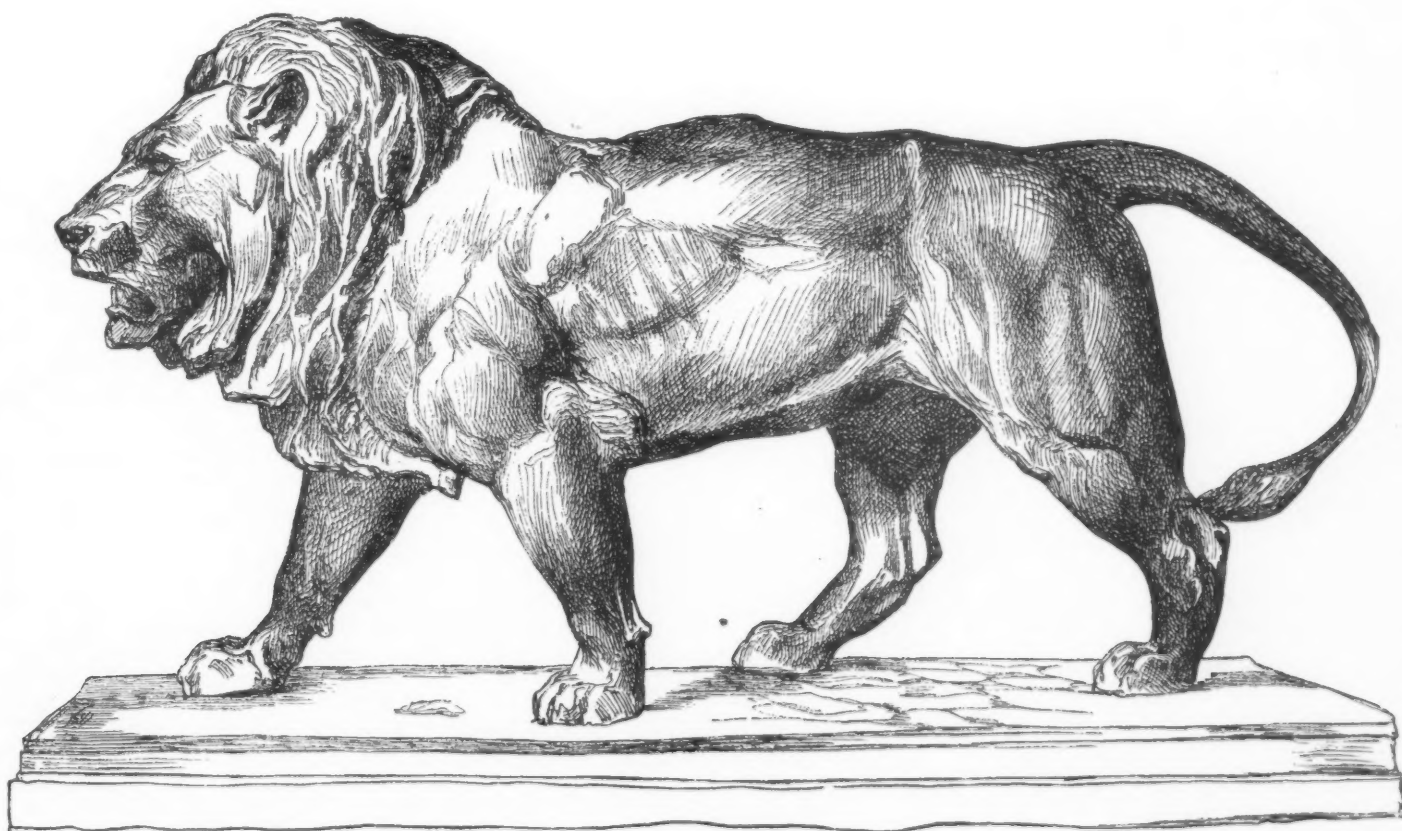
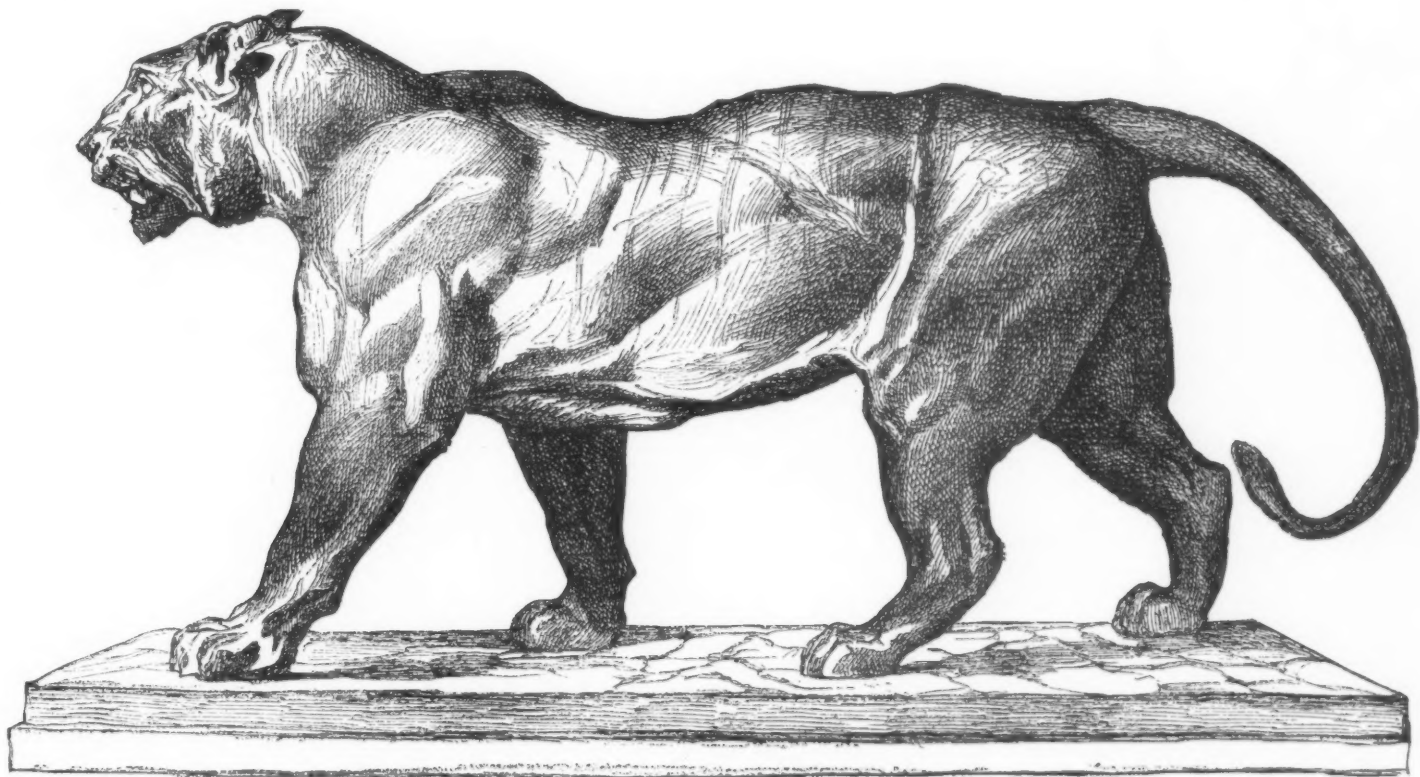
THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

VOL. 20.—NO. 5.

NEW YORK, APRIL, 1889.

{ WITH 10-PAGE SUPPLEMENT,
INCLUDING 2 COLORED PLATES.



LION AND LIONESS. MODELLED BY BARYE. (SEE "MY NOTE BOOK.")

[Copyright, 1889, by Montague Marks.]

My Note Book.

Leonato.—Are these things spoken, or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
 —*Much Ado About Nothing.*



THERE is, after all, to be an exhibition in New York of the works of Barye. It will be held at the American Art Galleries, under the management of the proprietors, about the middle of April. It is expected that besides a nearly complete collection of his smaller work in bronze, more than fifty water-colors by Barye will be shown. Mr. Walters and Mr. Lawrence will lend freely from their collections. Mr. Walters will send, among other unique examples of Barye sculpture, the famous silver copy of the "Walking Lion," probably the model illustrated on the frontispiece of the magazine this month.

THE exhibition of blue-and-white Chinese porcelains at the Union League Club in March, in conjunction with an excellent array of paintings, was even more remarkable than that of the single-color pieces noticed last month. It is probable that nothing to equal it in completeness has ever been seen before in any country—not excepting China. As the case of notable examples of sang-de-bœuf was the centre of attraction at the previous ceramic exhibition at the club, so in this instance was the case containing the remarkable "hawthorne" pots, owned by Mr. Charles A. Dana, Mr. James A. Garland and Mr. Robert Hoe. To the wholly uninitiated, be it said, that these "hawthorne" pots, of the finest period of the potter's art in China, somewhat resemble in form the old-fashioned Oriental ginger jar; but they were made with covers, and to find one now with the original cover is rare indeed. The finest known to connoisseurs is the "Blenheim," one of the two pots in this case which are owned by Mr. Garland. This, however, has not the original cover, but one made by Samson of Paris, the only man who can make a presentable substitute. Mr. Garland's companion to the "Blenheim" pot was bought in Paris by Mr. Bing. It has its original cover, but is not nearly so fine as the other. Nevertheless, it was probably the third best "hawthorne" pot in the case. It is worth not less than \$2500, as the market rules. At the Hotel Drouot, in 1887, it was bought for 900 francs, in the face of the "expert" Mannheimer, who put it up at only 100 francs.

ON a glass shelf above this princely pair of "hawthornes" was the splendid pair lent by Mr. Dana; one of which, I should say, would rank next to the "Blenheim" pot. Mr. Brayton Ives had one no less fine, and Mr. Robert Hoe, one of lighter color, but of exquisite quality.

IN the limited space at command now it is impossible to do justice to this great collection, which contained some of the finest objects from the cabinets of Messrs. Clarke, Walters, Garland, Ives, Hoe, Dana, Oastler, Wilson, Lawrence, Andrews, Sampson, and Charles Stewart Smith. The soft paste and egg-shell specimens were especially notable. Messrs. Dana, Ellsworth and Waggamann had bought some of the finest pieces at the big porcelain sale at the American Art Galleries a few days before, and they sent them to this exhibition. Mr. Garland, who probably has the largest collection of "powdered" blue in the world, sent many fine specimens, which attracted much attention, although they do not rightfully belong in an exhibition of "blue-and-white."

DELACROIX'S masterly "Lion Attaqué," which, although only 10x14 inches, is a thoroughly representative work of the master, I understand has gone into the collection of Mr. George I. Seney, which, by the way, I hear, is much finer than the one he sold not long ago. This picture may be remembered as having figured at one of the Union League Club exhibitions; a lion, seen in profile against blue mountains and a gray sky, is starting back before some foe not shown on the canvas. It was in the

Hartmann collection, and in 1857 sold for 10,000 francs. Mr. Oehme, of Knoedler & Co., who is not always as circumspect as he should be in such matters, is reported to me as speaking slightly of the picture as "a mere sketch." He really should be more careful how he lets his business jealousies affect his judgment as a critic. It is a weakness that will yet get him into trouble. Although I have not mentioned him by name before as the "expert" who gave the opinion that the beautiful woodland painting, "Eel Fishers," was not by Corot, I may say now, on the best authority, that it was Mr. Oehme who thus put himself on record. It was largely due to this utterance, I am told, that the owner parted with the picture, which then passed into Mr. Erwin Davis's possession. The authenticity of the painting, as I stated at the time, has been vouched for by Mr. Durand-Ruel, for whom Corot executed it as a commission. By the way, the picture appears in the catalogue of the Erwin Davis sale as "In the Woods at Marcoussis."

THERE are at Klackner's a few drawings belonging to Mr. F. Meder and attributed to Albrecht Dürer which should be very encouraging to art students. If Dürer could have used his pen as awkwardly as he is represented in at least one of these, and afterward have made the beautiful pen-drawings I have seen attributed to him in the print rooms of the British Museum, no tyro need despair of success.

THERE has never been a better opportunity than the present for "booming" the market for "old masters" in this country; but the only likely buyers are very fastidious in their taste, and will look at nothing but acknowledged masterpieces. The recent purchase by Mr. Henry O. Havemeyer from Mr. Schaus of the superb Rembrandt, "Le Doreur," from the Duke De Morny's collection, following closely on that of the two noble portraits by the same master imported by Cottier, is an indication that Americans are now prepared to buy great works by the "old masters," as they have for some years past been buying the best modern paintings that have been in the market. But, inasmuch as it may be said that there are no experts on "old masters" in this country, in the sense that there are abroad, and that Americans have learned by experience to beware of "collections" brought from Europe, where they should find the best market if they are really all that is claimed for them, our millionaires are careful now to acquire only undoubted masterpieces with pedigrees as irreproachable as those of the thoroughbred horses in their stables. Such are the three superb Rembrandt portraits owned by Mr. Havemeyer, and now on exhibition at the Metropolitan Museum of Art.

IN the same room are the thirty-seven "old masters" recently loaned by Mr. Henry G. Marquand, and now most generously given by him to the Metropolitan Museum without condition. A gift representing at a low estimate half a million dollars! Truly admirable and of undoubted authenticity as are nearly all of these pictures, it is no slur on them to say that they are not all masterpieces. Of the contents of how many public galleries of "old masters" in Europe even can it be said that there are only masterpieces! It was perhaps some such reflection as this that influenced Mr. Marquand in making his princely gift doubly valuable by entailing no restriction as to keeping the collection together, such as mars the educational value of the modern paintings bequeathed to the Museum by the late Catharine Wolfe. No one, I venture to say, would be more pleased than Mr. Marquand himself, if Gainsborough, for instance, should some day be better represented in the room than by "A Girl with a Cat;" Rubens by "Pyramus and Thisbe;" and Frans Hals by "Portraits of Two Gentlemen"—this last is surely a wrong attribution. The day may not be far distant when the room which contains "Le Doreur," of Rembrandt, and the "Saltash," of Turner, may become a veritable "Salle Carré"—with only masterpieces. All credit, then, to the foresight and noble self-effacement of the President of the Metropolitan Museum for having made this possible!

IT is much to be regretted that the accession of Mr. Marquand to the presidency of the Museum does not improve the chances of the building being opened to the public on Sunday. The re-agitation of this question has brought to light certain facts as to the methods of the trustees in their relations with the public, which are not much to their credit. It appears that eight years ago, Mr. W. T. Walters, of Baltimore, wrote to President

Johnston, offering \$10,000 to defray the cost, for three years, of keeping the Museum open on Sunday, that sum of money, one of the Trustees having told him, being all that was needed to try the experiment for that period. The offer was declined. Mr. Walters naturally supposed that the matter had been duly discussed at an official meeting of the board; but it comes out now that it was never brought up before the board. Certain members objected to the idea of opening the Museum on Sundays, and took it upon themselves to decide for their colleagues. It is evident that proper recognition of the rights of outsiders—even to simple courtesy at the hands of the Trustees—is as far off as ever.

THE report that M. Secretan intends to sell his famous collection has no other foundation than the natural presumption that he will be forced to do so on account of the collapse of the Copper "Ring," of which he was the head. That he was telegraphed from New York an offer of \$2,000,000 for his gallery is absurd. Only a syndicate of dealers could do this, and I know that no such syndicate has been formed. Likely enough the collection will be sold; but if so, it will probably be at auction. Nearly three months would be required to prepare for such an event. One has to count in Australia and New Zealand now among probable buyers at such a sale, and it takes a long time to communicate with the Antipodes. Besides owning Millet's "Angelus," which has a market value of \$100,000, M. Secretan owns twenty-seven Meissoniers, including the famous "Game of Bowls," about twenty fine Troyons, and marvellous examples of Rousseau, Corot and Courbet.

IT is no secret that Benjamin Constant was chagrined at his cold reception in the United States. Mr. Glaenzer, representing Messrs. Boussod, Valadon & Co., did his best to "boom" him; but everybody was talking Verestchagin just then, and the French artist was hardly noticed. He went to the Verestchagin exhibition, but did not seem to see much in it. As he entered the American Galleries and saw the rugs hanging up and the cases of bric-à-brac, he shrugged his shoulders and sneeringly exclaimed: "Ah! 'Bon Marché'!"

MR. INNESS, at least, has reason to be glad that Mr. Benjamin Constant came to this country. His "Spring Landscape," at the Union League Club exhibition, sent the French artist into ecstasies, whereupon Mr. Thomas B. Clarke, who was present, invited him to visit his house, where he would see several of Mr. Inness's pictures. Mr. Constant went and was delighted. He assured Mr. Glaenzer that this American was a genius, which Mr. Glaenzer, being wholly occupied in selling foreign pictures, probably had never suspected. But, having an eye to business, he went immediately with Mr. Constant to the studio of Mr. Inness and bought every picture the artist had for sale; and then and there, on behalf of Messrs. Boussod, Valadon & Co., he made a contract with him for the control of all his work for a term of years, and furthermore, undertook to give a special exhibition in Paris of his pictures this summer.

THIS projected Inness exhibition, by the way, is said to have been at the bottom of the artist's trouble with the American Art Commissioner, General Rush C. Hawkins, who, being refused any picture by Inness for the American display at the Paris Exposition, borrowed one, owned by the American Art Association, and shipped it to Paris on his own responsibility. This strikes one as a rather high-handed proceeding; but the General takes the ground that it was his duty to get a proper representation of American artists; that he was appointed for that purpose, and if any of the artists did not want to be represented that was their look-out, not his. All of which is very characteristic of General Hawkins, as everybody will say who happens to know him. Mr. Wyant, too, will be represented in spite of himself. Eastman Johnson, who did not at all approve of the way in which the business of the Commission was managed, refused to send any picture; but at the last minute he was prevailed upon to change his decision.

THIS is one side of the situation: artists refusing to be represented at the Paris Exposition. Another phase is the jury's refusal to accept pictures by men who by virtue of their position, if for no other reason, should have been considered "hors concours." What shall be said of the action of the jury in sending back to the venerable and honored President of the National Academy





PLATE 741.—BORDER OF PASSION FLOWER
By L. HOPKINS

o The Art Amateur.

No. 5. April, 1889.



PASSION FLOWERS FOR PAINTING OR EMBROIDERY.
By L. HOPKINS.



the picture he first sent in, because it was not up to the required standard? And what can the jury say in justification of rejecting Bierstadt's large and representative painting "The Last of the Buffalo," which, at all events, was found good enough to be exhibited at the Century Club? Mr. Stedman wrote a descriptive pamphlet about it, praising it in no measured terms. Being thoroughly American, it, doubtless, would have proved highly interesting to the foreign visitors to the Exposition; but this fair-minded jury, which has allowed some of the younger painters to send as many as half a dozen canvases each, and has placidly admitted the work of mere novices, puts itself on record as deciding that Mr. Bierstadt, a veteran of established reputation, cannot paint well enough to earn a place even in such a miscellaneous collection of pictures as has been sent over to represent the United States at the Exposition.

* *

"Doubtless the pleasure is as great
In being cheated as to cheat."

So sang Butler in "Hudibras" two centuries ago, and human nature has not changed since then. It seems hardly credible, but it is nevertheless a fact, that Mr. Alfred Corning Clark, who paid \$725, at the sale of the Stebbins collection, for the "Rosa Bonheur crayon drawing," which I proved, to the satisfaction of Mr. Stebbins and of Mr. Kirby, the auctioneer, to be only a retouched photograph, persists in keeping it, although both these gentlemen are anxious to return him his money and take back the picture. Mr. Clark has found out for himself, now, the nature of his "crayon drawing," but he hopes to take it to Paris and get Rosa Bonheur to say that she herself touched it up. It is possible that she did so—perhaps to gratify some friend who owned the print—never supposing, of course, that it would be sold as a drawing by her. But even if she did, the fact could not give to this now much faded photograph any artistic value, and certainly it could give it no commercial value. MONTEZUMA.

THE ERWIN DAVIS COLLECTION.

FOLLOWING closely on the Stebbins sale comes that of the collection of Mr. Erwin Davis, which also will have been dispersed at auction at Chickering Hall before this notice can appear in print. The affairs of the native, home-bred artists are not generally taken into consideration in connection with these great gatherings of the best modern European work, but Mr. Davis's collection is one that ought to be "hailed" with satisfaction by the American painter and his well wisher. Here is a collector who has brought together a large number of chefs d'œuvre with which it is yet quite possible for the best American work to establish a connection; he has not accumulated a wealth of what are somewhat scornfully called (by the landscapists mostly) "anecdotic" pictures—Gérômes, Meissoniers, Viberts and such like—with which the New York artist as yet is not exactly in a condition to compete; but he has been generally enamored of other things—color, atmosphere, landscape sentiment—painter-like things that do not need for their complement any archaeological, literary or historical baggage. Having an eye for these particular qualities, it has followed naturally that he has been able to appreciate similar ones in the domestic work, and thus it comes to pass that among his treasures we see American canvases that do not look like aliens even in such distinguished company. In fact, one of the visitor's first impressions is that of surprise at the way in which the native pictures hold their own. Mr. Davis has contrived to secure some of the best of them: Wyatt Eaton's "Reflections," George Inness's "Morning," Robert C. Minor's "Morning," Alden Weir's "Flowers," an excellent, luminous Bunce, a good Twachtman, Walter Palmer's "Wheat Fields near Chantilly." When the old things and the new thus come together with scarcely a joint, other collectors will be led to look around for native productions even for their very best galleries.

And the foreigners are of great distinction—the best of them. M. Durand-Ruel, the apostle of the Fontainebleau painters, and, later, of the impressionists, testifies in a letter to the owner: "I can say that the great painters of the century, especially those which are known as belonging to the 'Barbizon School,' have pictures in your gallery which cannot be equalled, and are celebrated in the annals of art." Of Rousseau there are five examples, including the admirable "Sunset, Gorges d' Apremont," a Barbizon landscape and a "Sunset in the Pyr-

enees;" of Jules Dupré, seven, including the "Entrance to the Forest," from the Fèder Collection, Paris, and the "Landscape and Cattle," from that of the late ex-Secretary of the Navy, Borie; of Daubigny, six; Corot, six; Troyon, six; Millet, four; Corot, six; Diaz, five, etc., etc. Delacroix is strongly represented, a portrait of himself, Mr. Borie's big "Lion Hunt," an "Entrance of the Christians into Constantinople," from the Fèder Collection, and "Milton Dictating to his Daughters;" Decamps, Michel, Courbet and Couture are in good force; there are three still-lives by Vollon, and one—of military objects—by Géricault; a "Haymaking" by Munkacsy, and some Monticellis. The impressionists are very well represented, headed by Manet's "Boy with the Sword" and lady in pink feeding the parrot. There is some very nice gray work of the Holland painters; two water-colors by Barye, the sculptor, and a charming little domestic genre by Duez, called "The Dinner," though it seems rather to be a breakfast. The great Bastien-Lepage, the "Joan of Arc," hangs at one end of the long gallery. It is greatly to be hoped that no covetous French capitalist will be able to capture and take home with him again this most serious and noble work.

THE DUKE DE DURCAL'S OLD MASTERS.

THERE is at this present writing on exhibition at the American Art Galleries an interesting collection of old masters belonging to Don Pedro de Borbon, Duke de Durcal, of which, if it were not for the fact that it will be broken up at auction or removed from sale before this number of The Art Amateur can reach our readers, we would be glad to give an extended notice. It is mainly composed of examples of Spanish-Italian art, many of them of considerable intrinsic merit, and most of them interesting historically. It is quite safe to say that no such representation of that school has ever been seen in the United States. A number of pictures and drawings, moreover, belong to other schools; and some are attributed, not without show of reason, to masters like Adrian Van Ostade, Tiepolo and Van Mieris, and a few bear the still more famous names of Velasquez, Rubens and Rembrandt.

"The Taking Down from the Cross," of Antolinez de Sarabia, painted on copper, has unusual qualities of color and of execution. A "Portrait of a Dominican Friar," by Alonzo Cano, shows a full-fed, passionate and voluptuous face, expressively painted. A little interior, with disproportionately tall figures, by Juan Galvez, "The Communion of the Dying," is remarkable for its truthful effect of light. A "Portrait of Dona Juana La Loca," ascribed to Hans Holbein, is a singularly delicate piece of work, by whomever painted. A "Battle Scene" by Lanfranco; a "Portrait of an Infanta," by Raphael Mengs; a "Young Man Cleaning a Dog," by Frans Van Mieris; a "Drinking Scene," by A. v. Ostade, bear internal evidence of authenticity. The "Sketch for his own Portrait," attributed to Rembrandt, is certainly a remarkable piece of painting, and not unworthy of him. Of more modern painters, as Madrazo and Decamps, there are good examples. A portrait in oils and some sketches by Goya are particularly interesting, the painting being strong and reserved, the drawings, like most of his slighter work, very unsatisfactory.

There is in the main gallery a large Murillo, a Madonna and Child, the former wearing the white mantle of the Dominican order, which is excellently composed and has much of the sweetness and no little of the power of the artist. A portrait of Charles II., as a boy, ascribed to the school of Velasquez, is clever in color and brushwork. There are many other paintings of interest, and a large collection of drawings, generally slight, but some, like a fine study of a boy's head, attributed to Vandyck, works of real value.

THE WHISTLER EXHIBITION.

EVERY artist is, of necessity, an abstractor of quintessence; since he cannot reproduce everything that he sees in his model, he is obliged to choose that which to him seems the essential part. The fact that Mr. J. M. Whistler's paintings are few and small and slight does not necessarily make them contemptible; and while we may laugh at some of that gentleman's eccentricities, we will take good care not to laugh at his art—at least while it remains of the quality of the five dozen sketches shown at Wunderlich's.

They are painted at the first stroke, it is true; there

are no retouches, no corrections; but the result is very good. Mr. Whistler performs very little manual labor when he paints, but a great deal of acute and delicate observation is expressed by it.

The least interesting work is in a few figure subjects, two in oils and two in pastels, which are only clever sketches of a quality not very rare. The best is, perhaps, in one or two water-colors, in which a crowd of little figures throng a market-place or a beach. In these a figure is often put in with a single blot, but there is nothing lacking of character, movement, manner. Any one acquainted with the individual could pick him out from the crowd. And the whole mass seems to move and breathe; to have solid ground under its feet and air about it. The majority of the pictures are landscapes in water-colors. A few are in oils. Some are not only simply treated, but of very simple subjects, like the "Fields at Loches," an expanse of meadow, a low green hill, with some trees upon it and a single large tree to the left. Some depend very much on color for their charm, but not so much as one would be led to expect from the titles—"Blue and Gold—Havre," "Green and Silver—Loches," "Caprice in Red," "A Rose Note," "White and Silver—Cremière—Paris." Take the last, for example (though any one would do); the "white" is of awnings, shop fronts and pavements, yellowish, bluish, russet toned; the "silver" is the grays of the shadows, of the dark windows and the people grouped about them; and the scene is no less distinct than it should be if the artist was not in the least concerned about the color effect which principally induced him to paint it.

Those who admire Mr. Whistler's etchings, but hesitate to admire equally his water-colors, have an opportunity now to set themselves right, for some of the former have been hung apparently to fill space that would otherwise be empty. They will find that the qualities of keen observation and expressive touch which they have learned to like in the etchings are present in the water-colors, with the added charm of unusually brilliant and harmonious coloring. Whistler has long been noted for his etching of water and boats, but he has never done anything better in that way than his distant view of Dordrecht, with sail-boats in the brown river (No. 34), or his "Life-boat" (No. 29).

A DOZEN landscapes and one figure-piece by Mr. William L. Picknell are on exhibition at Avery's galleries in Fifth Avenue. The landscapes are of American scenes, for the most part along the coast. "Where the Broad Ocean Leans against the Land" is the somewhat misleading title of the largest, but one of the least interesting. Very little is seen of the ocean in it, the tide being out, and stretches of wet sand filling most of the picture. Much better is "April Sunshine," a view of a rough New England hill-side, with houses and the shallow margin of a river. "Apple Blossoms" is a good rendering of an orchard in blossom. "A Quiet Nook" is an excellent bit of tree painting. In "A Quiet Day," it is the figure of a fisherman in his boat that makes the picture. It is a thoroughly good piece of work, but has not the charm of some of the landscapes. Mr. Picknell handles the palette knife, of which he makes much use, with a dexterity acquired by very few even after long practice.

THERE are at Mr. Durand-Ruel's new Fifth Avenue galleries some remarkable paintings, recently imported, of the recognized French schools, as well as a few of the best works of the impressionists. Among the former are "A Halt," by Decamps; "A Tiger," by Barye (water-color); a "Moonlight Marine" and a "Landscape" with a cottage, both uncommonly good examples of Jules Dupré; a "Nymph," by Chaplin; an "Eastern Scene" (water-color), by Bonpere; a pastel by F. Millet fils; "Feeding Chickens" and several Moorish landscapes with figures by Huguet, that clever shadow of Fromentin.

SOME forty paintings and drawings by the late F. O. C. Darley, including a few sketches for Cooper's and Irving's romances, were sold at the Fifth Avenue Art Galleries, March 5th. The sale of the annual Artists' Fund Collection followed; and on March 7th were sold sixty-eight landscapes by the late R. W. Hubbard, and some paintings contributed by the Artists' Mutual Aid Society for the benefit of his estate. As is usual on such occasions, many of the paintings and drawings sold very cheaply, although Darley was a man of genius and Hubbard a landscapist of real talent.

THE ATELIER

PEN-DRAWING FOR PHOTO-ENGRAVING.

II.



PERHAPS it is well to emphasize again the necessity of learning at the very outset to look for the shadows on an object you are drawing, and of being able to make them with parallel lines. The second exercise, after drawing simple objects like the carts, as recommended in my

first paper, may be somewhat as follows :

We have at the beginning of this column the initial P. Artistically speaking, this letter is said to be in relief, because the dark to the right of it is meant to represent the shadowed side, while if it were flush with the plane it is on it would have no shadow. Let us consider it then as a *solid*, and its face as white in the light and the right, its left side dark, as in shadow.

Now will you kindly take a sheet of writing paper and, turning it lengthwise, make a rough pencil sketch of the words "Pen and Ink," making your letters in relief in the same style as our initial; but do not fill in the dark side with pencil marks.

Now dip a pen in any kind of ink; *without lining the letters* or touching them at all, merely draw in the shadowed sides, not with solid black, but with a series of horizontal parallel lines, similar to those used, last month, in putting in the shadows on the carts. When these lines are dry, take an eraser and rub out your pencil outlines so that nothing remains but your ink lines. Hold your paper off at a short distance, and you will observe that by the aid of your shadows alone you can easily read the words "Pen and Ink!"

Quite a lesson in art is herein contained. For it is thus an artist invariably sees solid objects, looking principally at the shape or character of their shadows. And if you can learn to make your pen drawings in that way, letting the first *pen* work be filling in the shadows, you will find that your work will look freer and more artistic than the cramped and mechanical work of

the draughtsman who first completely outlines his objects. Artists know this is contrary to nature.

You will find, for instance, that the charming and quite artistic illustrations by Mr. E. A. Abbey in Harper's Magazine are drawn with comparatively few outlines. Some of the very clever French artists can draw a striking likeness of a man in full face by exactly six spots, corresponding to the character of the two shadows under the eyebrows, the shadow under the nose, the upper lip in shadow, the shadow under the lower lip and under the chin!

Try copying some simple building in this way, making first a pencil sketch, and then, with parallel ink lines, cover the side which is in shadow; make the shadows under the eaves of the roof, under the lintels of the doors and windows and in the windows, and see how solid and suggestive your drawing looks before you have at all finished your work.

You can see something of this effect in the woman's face in the group by Delort published last month, although the illustration itself was given to show how an effect of local color could be got, rather than light and shade.

"Dancing the Vito at Grenada," by Jules Worms (see page 103), is a capital example of the way these parallel lines can be used in figure work. This sketch deserves very careful study. You cannot do better than copy it, making it, however, much larger. It is in this manner you should proceed to fill in your figure studies from nature immediately after making your pencil sketch.

In the sketch, "On the Balcony" (see page 102), we have a bit of architecture treated in this way. Select some ornament similar to this, or architectural decoration, and try if you can give it the same roundness and solidity that the ornament in this study has, with the use of mere parallel lines.

For those wishing to become illustrators, no better practice can be recommended than that of making simple sketches from one's friends and family in a manner similar to the study by Liphart of "A Lady Sewing" and "The Artist's Father Reading." You can always get some one to take an easy pose like either of these. No one would become tired by retaining such natural positions, and you can make your sketch leisurely. You will find the parallel lines used here in a simple manner, which will not be confusing, as in more finished work, like, for instance, the portrait of the artist Couture, given herewith, where Mr. Liphart has worked from a photograph. Our illustration, however, is much smaller than the original drawing and the lines are closer together than it would be advisable to draw them. The

broken condition of some of the lines is due to the use of an instrument called a roulette—a little wheel, with sharp points, like a revolving spur—which the photo-engraver sometimes passes over certain parts of the metal plate to relieve the harshness of the lines. How-

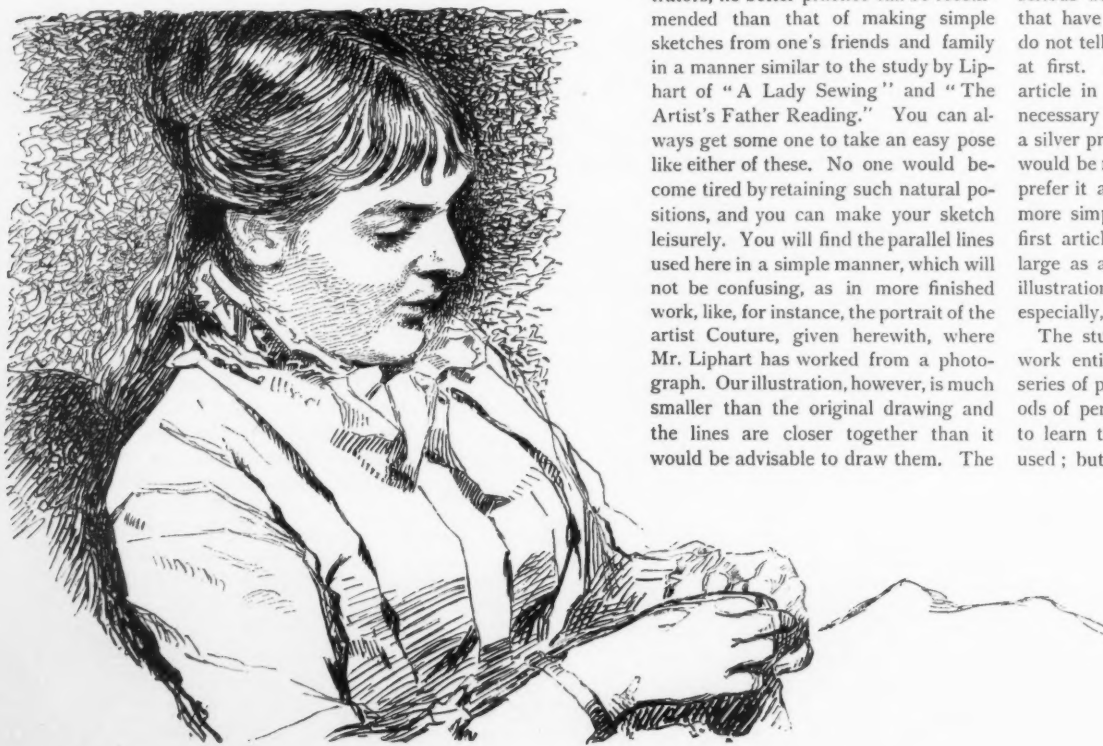


PORTRAIT OF COUTURE. BY LIPHART.

ever, this is only noticed in passing. Later on I shall have more to say about the roulette and when to use it.

In the meanwhile, speaking of close lines such as one sees in this portrait, I cannot warn beginners too strongly against the tendency to try and work very finely. A serious defect that I find in the few books and articles that have been published upon this subject is that they do not tell the student that he should make large studies at first. I recommend the lithographic pen, in my article in *The Art Amateur* last month, because it is necessary to have such a pen when one has to draw over a silver print; but for practice in sketching, a stub pen would be much more appropriate; for landscape work I prefer it above all others. After practising for a time more simple objects, such as were recommended in my first article, get a coarse pen and make drawings as large as a page of this magazine, taking the Liphart illustrations as your model. In making portrait sketches especially, you cannot study them too carefully.

The student should not confine himself to one line of work entirely. I shall try to be very catholic in this series of papers, which will consider all kinds and methods of pen-drawing. It is advisable at the very outset to learn the value of parallel lines and how they are used; but one need not aspire to master the subject at once. That will take a long time to do. In the meanwhile study all legitimate means of getting effects, and draw all sorts of objects. The sketch of "A Poppy" will give you a hint as to how a flower may be treated. Study Victor Dangon's floral designs, which abound in past numbers of *The Art Amateur*; note not only the artistic grouping but the color effect by proper distribution of light and shade, and the effect of modelling produced by giving proper direction to the shading of leaves or



PEN PORTRAIT OF A LADY SEWING. BY LIPHART.

petals. Mr. Edwards (see pages 110 and 111) is hardly less skilful in drawing interiors. Note what effects of color he gets and how judiciously he introduces his solid blacks. An excellent example of the employment of solid blacks in figure drawing was given last month in the drawing of a Spaniard by Wornas. The following hints on this subject will be found especially valuable in drawing over silver prints.

Solid blacks are used to represent deep shadowy openings—say, for instance, between some massive rocks; the interstices between some heavy pieces of machinery, which have fallen together after a fire; or in the bore of a cannon; or in the shadows on a patent-leather boot; on rare occasions, in folds of dark drapery. But avoid using them to any great extent in a delicate picture, especially in backgrounds.

Solid blacks are often greatly abused in drawings of buildings. Now, if you are drawing a window partially open from the bottom, and in that interval put a wash of solid black, it gives a depth and solidity to your building; but beware of overdoing the matter—do not put solid blacks in all the windows. The following experiment will show why this should not be done: Make a sketch of a long building on a piece of paper, with two or three rows of windows—say, at least, twenty-four to thirty; fill in between the panes with solid black; then make a similar sketch and fill in with cross-hatching, and that heavy in only the lower panes, in some cases the two lower rows, in others three. Now, see if this sketch does not suggest an occupied house, where the shades are pulled partially down the window; while your other is suggestive of a deserted building, a poor-house, or a factory, or an edifice which has been burnt out inside!

A solid black must also be avoided in drawing the sockets of the eyes. Very close cross-hatching suggests eyes set back in the socket and in shadow, but a solid black is apt to suggest a bullet-hole. In the printing of a daily journal, owing to the rapid press-work and poor paper, it is impossible to "bring up" cross-hatching, if it is at all fine; so some newspaper draughtsmen get effects of contrast in light and shade by the use of solid blacks. In some cases they do this very cleverly; but they would not attempt to employ the same means if they were preparing drawings to be printed in a first-class magazine, which would demand illustrations having the serious and true artistic qualities rather than the mere glitter and dash which, in the slang of the studio, is called "chic."

A separate article will be devoted to the consideration of decorative drawing. In such work little attention is paid to light and shade, but much to local color. The "Group of Children," by Boutet de Monvel, shows how solid black can be used here.

The introduction of very slight shading or color in connection with an outline drawing is also a trick well worth learning, especially when your work is to be reduced to a very small space. "An Idyl," by Trösch, is a specimen of very clever manipulation in this manner. See how the shadows in the bushes throw out the child's head, how the black hair of the mother throws out the

child's clothing, the black book gives relief to the hand, and the black bow carries the knees toward us, balancing the other blacks mentioned. The two dogs are made dark also, and they give a great deal of solidity to the ground, especially the one charging. There is no solid black, you will notice, in the background. The absence of it helps to give the effect of distance.

The study of all of these methods should be taken up collectively. It is necessary to experiment. There is no positive method of pen drawing which one can say is the only proper way; each man finds a way for himself. Du Maurier draws differently from John Tenniel, and Abbey's work is not as sketchy as Reinhart's, while E. W. Kemble has introduced a method of his own, and that of J. A. Mitchell, of *Life*, is still different from all these. Yet each of these artists is a master in his own way.

I cannot too strongly advise the student to have his pen ever ready and to use it continually. Sketch something from your window, even if you only attempt the contour of some hills, the undulations of a floating cloud, the silhouette which a bird makes against the sky as it darts by, or the action of a man or a horse passing in the street. The rapid sketch of a heavily-loaded dray, by *Vierge*, given herewith, shows a very fleeting impression of a common street scene; but how full of action it is! Use the pen as freely indeed as you would the pencil; let it be as easy for you to take it up and sketch out an idea as it is for you to take it up and write a hurried note.

ERNEST KNAUFFT.

[To be continued.]

In the coloring of a picture it is most important that we should continually remember that we are depicting atmosphere and space, as it will guide us in varying our tones and tints. One of the first essentials of good coloring is that each piece of it should be distinct, though ever so slightly different; the whole should be in harmony and beautifully graduated, and yet like mosaic, or like the separate pieces that are first carefully worked and then sewn together in the best tapestry. To preserve the clearness of atmospheric effect we must not smudge about, nor put more touches on to our work than are absolutely necessary; for good painting is like beautiful language, it must express briefly, clearly, and forcibly, our meaning. Each finishing touch in a picture should be considered like one word in a sentence. To put a number of touches where one ought to suffice is like stammering in painting. Better leave your picture somewhat unfinished than add touches which do not strengthen it. It is a great thing to know when to lay down your brush.

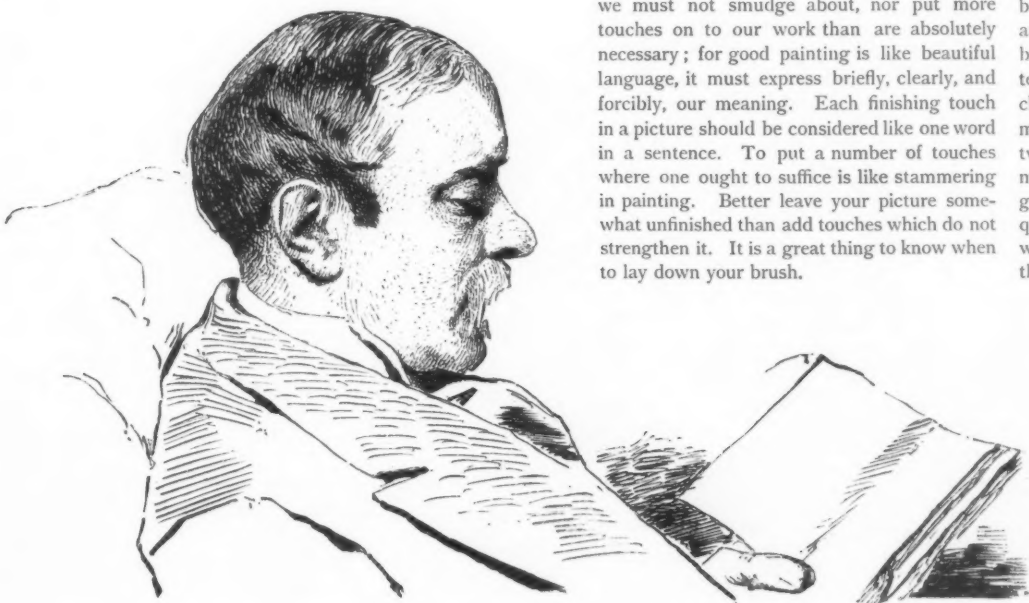
Do not try to put too much into a picture. You will see some picturesque views, so called, where the artist has tried to put all the mountains around him in one picture, so that instead of a few grand masses rising solemnly one behind the other, you have a number of little hills that look more like so many waves dancing up and down. Without contrast there can be no effect.



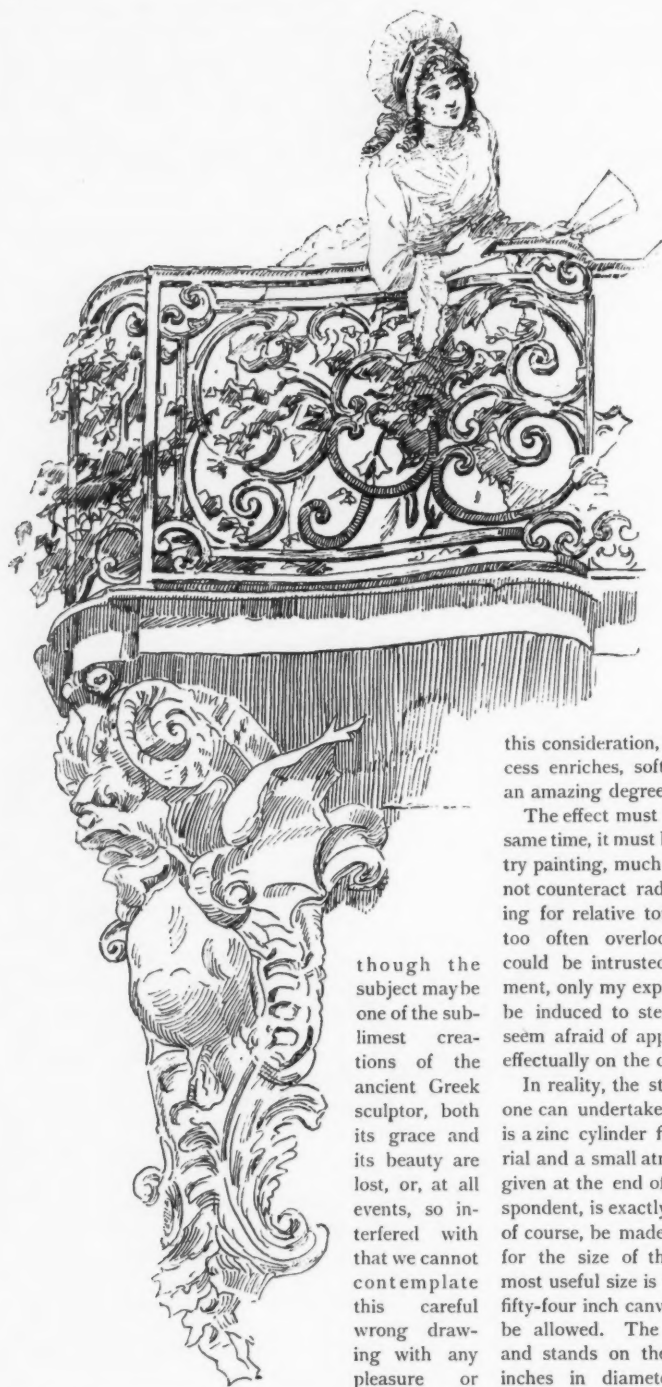
PEN PORTRAIT OF THE ARTIST'S FATHER. BY LIPHART.

BACKGROUNDS.

THE English painter Storey recently delivered himself of some strong opinions on the "false" system of drawing which is encouraged at the Royal Academy and other schools of art in England, and which, it may be added, is by no means rare in American schools. The point is that drawings, whether from the antique or from life, although generally well outlined and shaded with the greatest care, have nothing but staring white paper as a background. He says truly: "It is not only false, but is essentially inartistic, and to those who really are artists and have any feeling for color and effect, it must be almost as painful as it is a laborious task. The system of drawing on gray paper with black and white chalk, as adopted in the French ateliers and by the great masters, is right, and is also easier and takes less time; two other great advantages, for the art student has so much to learn that he has no time to lose. Even a black ground is preferable to a white one, although that is not quite true; but it is highly decorative, as shown in the wall paintings found at Pompeii and Herculaneum. In these, the shadows melt into the dark ground, and the light portions tell out with the greatest amount of force. The eye is satisfied; and the result is, that the work impresses us with its unity and grace, and possesses that quality of repose and completeness which is so necessary to good art. But a figure highly shaded, with a white background, or rather, no background, is at once destructive of this quality; the shaded side coming in sharp contact with white gives hardness, and not roundness. And what can be the value of the lights on the figure when they are opposed to such a mass of white all round it? The result is that the whole thing is cut up, and is as fidgeting to the eye as it is out of harmony both with truth and the artistic feeling; and al-



PEN PORTRAIT OF A MAN READING. BY LIPHART.



"ON THE BALCONY." BY DELORT.
(SEE "PEN-DRAWING," PAGES 101, 102.)

though the subject may be one of the sublimest creations of the ancient Greek sculptor, both its grace and its beauty are lost, or, at all events, so interfered with that we cannot contemplate this careful wrong drawing with any pleasure or even comfort. If there is some cogent reason why all backgrounds should be white paper, then the drawing should be in harmony with it, and so slight that it is little more than an outline, or so delicately and tenderly worked that it harmonizes with it, as in the beautiful drawing by Michael Angelo of the head of Cleopatra, the outline seeming in many places to fade away, and the half tones to vanish insensibly; but to demand this of the young student is to demand of him that which only a cultivated taste and a great master can accomplish. That this system of teaching has a bad effect on the painter's after work is painfully evident in many of the pictures that hang on

the walls of our exhibitions. Tutored at the outset to a fretful and inharmonious style, the artists seem to be unable to emancipate themselves from it in after years, for the same want of harmony and unity prevails in the pictures as in the drawings. There is no knowledge of tone or composition, and the consequence is a disturbed and unsettled effect, that is sometimes almost bewildering."

TAPESTRY PAINTING.

(CONCLUDED FROM PAGE 56.)

ENOUGH has been said on the subject of tapestry painting in preceding chapters to enable an amateur who is beyond the reach of a few practical lessons to at least make an attempt at it with a very fair chance of success. But when the actual painting is accomplished, then comes the all-important question of steaming. Unless properly fixed by the action of steam, the dyes will certainly fade, and, apart from

this consideration, there remains the fact that the process enriches, softens and harmonizes the coloring to an amazing degree.

The effect must be seen to be appreciated. At the same time, it must be remembered that steaming a tapestry painting, much as it helps to beautify the work, does not counteract radical errors or supply the proper feeling for relative tones and breadth of light and shade, too often overlooked by beginners. The steaming could be intrusted to a trustworthy dyeing establishment, only my experience tells me that dyers can seldom be induced to steam the tapestries sufficiently. They seem afraid of applying measures strong enough to act effectually on the dyes.

In reality, the steaming process is so simple that any one can undertake the work. All the outfit necessary is a zinc cylinder fitting into a boiler of the same material and a small atmospheric gas-stove. The illustration given at the end of the magazine, in answer to a correspondent, is exactly the kind of thing required. It can, of course, be made of any dimensions most convenient for the size of the tapestries to be steamed, but the most useful size is that which is high enough to take the fifty-four inch canvas. At least six inches extra should be allowed. The lower part, which forms the boiler and stands on the gas-stove, should be about twelve inches in diameter and at least ten inches deep. The upper part fits into it easily, so that a thin cloth may be placed between the boiler and the cylinder. This forms a kind of wedge. The parts of the cloth remaining outside must be rolled up and drawn tightly over the division to prevent any steam escaping. The section at the side of the cylinder shows the top view with a crossed bar of wood resting on it, notched underneath to keep it in position. The notches visible outside the bars are made for the purpose of fixing the tapestry in position. A cylinder of the size described

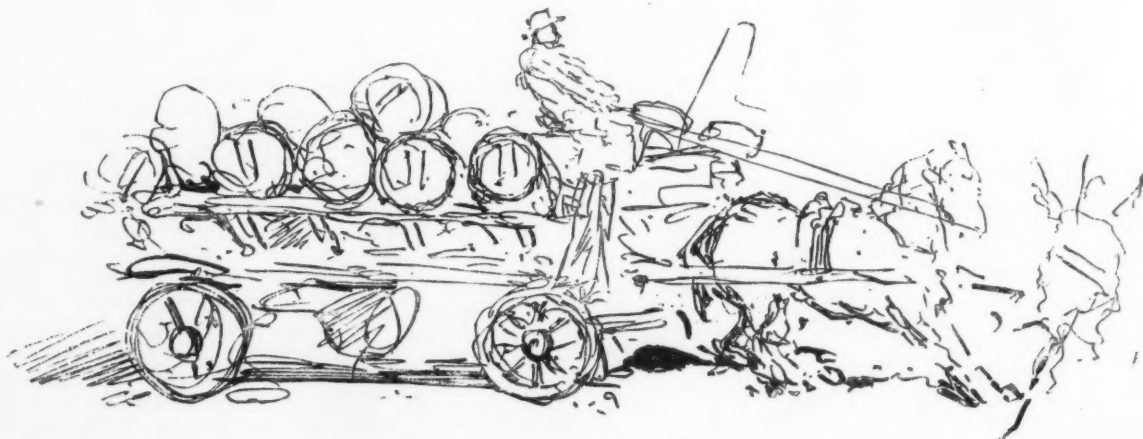
will take a tapestry three or four yards long by fifty-four inches wide. If it is proposed to steam two or three of smaller sizes, they must be sewn together before being rolled up. When rolling the tapestry, be careful to allow a small space between each turn, so that the steam may circulate freely. Take a packing needle with some strong string and pass it through the canvas on either side of the roll; then tie the string tightly round the notches on the bars. The roll can be secured on four sides if very heavy; but, as a rule, two fastenings are sufficient. The boiler, rather more than half full of water, having been placed on the stove and the cylinder properly fitted into it, next drop the roll of canvas into position, having taken care to secure the lower corner so that it cannot flap against the side. Be very particular that the roll hangs straight; for if it touches anywhere it will most likely be spoiled, as the steam will doubtless condense a little on the inside of the cylinder itself, from the action of the air outside. Remember that condensed steam turns into water, and if the



DRAWING OF A POPPY.
(SEE "PEN-DRAWING," PAGES 101, 102.)

tapestry becomes *wet* while being steamed, it will be spoiled, for the colors will run together. It is a good plan to put an old woolen shawl or a small blanket right over the top and around the outside of the cylinder. The steam will be kept in by this means, and yet enough can filter through the covering to avoid any chance of bursting. Do not attempt to put any other kind of cover on the top of the cylinder; it is not required, and would be dangerous.

All things being in readiness, you may set light to the gas. The water will boil in about twenty minutes, and soon after you will see the steam coming through the



RAPID SKETCH OF A PASSING OBJECT. BY VIERGE.
(SEE "PEN-DRAWING," PAGES 101, 102.)

top. From the time you see the steam rise, allow about one hour and a quarter; a few minutes more or less are of no consequence. Before taking out the tapestry put on a thick pair of gloves, or you will certainly scald your hands. Uncover the top as expeditiously as possible. Grasp the cross bar of wood firmly in the middle and snatch the roll of tapestry out of the cylinder without loss of time. It is a wise precaution to have some one at hand to turn out the gas for you. Just at the last moment, or in the hurry of attending to the business in hand; you may drop the covering so that it catches fire. Now cut the fastenings and unroll the canvas; then, if all has gone well, you will be surprised and delighted at the results of the steaming process. If the colors have been judiciously blended in the painting an indescribable velvety softness will be imparted to the whole painting and a certain appearance of age, which is a very important feature in decorative work of this kind.

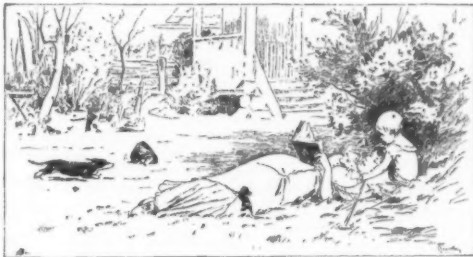
The difference between tapestries painted after the method I have endeavored to describe and afterwards steamed, and those painted with aniline dyes or oils thinned with turpentine is so marked that it is impossible to confound them. In the former case works of the highest finish may be produced. This high artistic finish is impossible of attainment either with aniline dyes or oils. To those who have not tried it, I can heartily recommend this, the true and simple art of tapestry painting, as affording both pleasure and profit, provided that they who attempt it have had some previous knowledge of drawing and the use of colors.

E. HAYWOOD.

As suggestive of the effect of commercialism in art, the English painter, Walter Crane, tells a good story of Verboeckhoven, whose wooden, brand-new sheep and cattle used to have a great vogue in this country. He says: "One day an American entered Verboeckhoven's studio, saw a picture which pleased him, and bought it for 1200 francs. He could not take it away with him immediately, and when he came for it some time after, the painter had another, just like it, nearly finished. He was putting in an extra lambkin, when the American returned. A happy thought struck the latter; he would take the second picture too; it would form a pendant to the other. But Verboeckhoven wanted 1300 francs for it. His customer hesitated. 'Well, well!' said he, 'the same price, then;' and dipping a rag in turpentine, he wiped out the lamb."

FOR the head and hand of the Apollo which were found near Smyrna, not long ago, and attributed to Praxiteles, the sum of 150,000 livres (\$30,000) has been offered, according to The Moniteur des Arts. Haudi Bey, the director of the museum of Constantinople, is directing the researches in hope of finding the remainder of the statue, which was not a monolith, the parts found having been ingeniously fastened to the body.

A BELGIAN journalist, Mr. Georges Verdavainne, has taken it on himself to champion the female artists of his own country and of France. They are, it appears, hampered in many ways, in the schools, and after they



"AN IDYLL." DRAWING BY A. TRÖSCH.
(SEE "PEN-DRAWING," PAGES 101, 102.)

have acquired a knowledge of their profession, they still suffer from the prejudices of a public which will not buy their works any more than it does those of nine tenths of their male associates. Mr. Verdavainne thinks that the absence of female painters of distinction in the past

TWO small antique terra-cotta groups, owned by Mr. E. C. Moore, are on exhibition at Tiffany's. One represents the youth of Bacchus, the other two euphebes and two Bacchantes. Both belong to the class familiar as "groups from Asia Minor." Just where they came from is unknown, but the undulating, serpentine treatment of their drapery, the refinement of pose and style, can leave no doubt that they belong to a period when the genius of Scopas had already produced a reaction from the imposing and somewhat cold dignity of the Greek school. In these groups, as in those from Tanagara, everything is life-like in both attitude and expression. I know of only two other of these "groups from Asia Minor" in this city. One of them has lately become the property of Mr. Cyrus J. Lawrence, that public-spirited amateur, who, it may be remembered, some years ago tried to keep in New York the Tanagara figurines which are now among the treasures of the Boston Museum of Fine Arts. The other is still in the possession of Mr. Henri de Morgan, who brought two of these groups to this country. It represents Paris awarding the apple to the Goddess of Love, with Cupid flying in the background. The draperies are less refined in treatment than those of the other groups, but more sober and noble. What is most striking in this miniature Greek statuary is, that small as the figures are—few are more than ten inches high—in looking at them you soon forget

their size, and simply marvel at the beauty of their conception.

THE wealthy men of New York, whose beneficence maintains our museums and kindred public institutions, are just now being asked to turn the current of their generosity into a new channel, and lend substantial aid to the scheme of the Torrey Botanical Club of this city, for the establishment of a grand botanic garden (modelled after that at Kew) in one of the city's magnificent new pleasure grounds beyond the Harlem. The site selected is the southern extremity of Bronx Park, which, by



"DANCING THE VITO AT GRENADA." DRAWING BY JULES WORMS.
(SEE "PEN-DRAWING," PAGES 101, 102.)

is due solely to the still greater disadvantages under which they suffered, and he predicts that the modern march of enlightenment will result in a great outburst of female genius, and that "the twentieth century will be the century of woman." Note this, women of America!

the way, has long been known to artists and amateurs as, perhaps, the most delightful place around New York for sketching and for landscape photography. While the question of locating the new parks was under discussion a petition, signed by eighty prominent artists,

was sent to the Legislature, specially urging that the territory along the Bronx might be included in the public pleasure domain. The proposed garden will much enhance the attractiveness of the place for artists, and flower painters in particular will find therein a profusion of superb models such as they cannot now obtain for either love or money. For the general public, too, such a garden will be an inexhaustible source of interest and instruction, and it is greatly to be hoped that its establishment may be hastened by prompt and generous contributions to the construction fund of a million dollars, which is the sum required by the Park Commissioners.



"THE PIC-NIC." DRAWING BY BOUTET DE MONVEL.
(SEE "PEN-DRAWING," PAGES 101, 102.)

China Painting.

LETTER TO A YOUNG LADY

WHO ASKED IF SHE COULD LEARN CHINA PAINTING.

IV.

I WAS sure you would find a large brush difficult to manage. Just as it is well loaded with color, the bristles divide and subdivide; it seems impossible to make a broad, smooth stroke. Sometimes the brush hairs can be pressed together with the fingers; oftener, it is best to wash the color all out in the turpentine, pressing some of the moisture out of the brush on a rag, then patting it in the oil on the palette, before taking up the color again. After experimenting in this way a number of times, you will probably reach the best way, and follow it. Do not be discouraged; others have done this, and you can do it.

You will so on learn that a very little color will make a light tone, and vice versa. But it is not the amount of paint that is going to give you the depth of color desired; it is the color itself; for even dark colors should be painted lightly on china. Hence the transparency which is so charming. Too much paint will surely blister in the firing. Aim to make the first painting as dark as required; but if it lacks force after thorough drying, strengthen it with delicate touches. Dash and indefiniteness are very agreeable in oil or water-colors, but ruinous to china painting.

You say you are having a great deal of trouble with your greens. You are wishing all the time there was at least *one* green sufficient in itself to use upon a leaf without running the risk of an addition that may fire out or otherwise alter it beyond recognition.

I think I can safely say, two of your greens will do that. But, my dear, in all kinds of painting the greens are made by the artist to suit the relative position in the painting, and very, very rarely used in the crude manufactured condition. Of course that is one point you are to gain by experience.

Mineral paints have the advantage that the foundation greens are already made for you, and half a dozen blues and yellows are not required for different tones. So little consideration as to perspective enters necessarily into china painting that your colors naturally are limited. That is one reason why, within certain limits,

it is easily mastered by those who may have had no previous training in drawing. When you have learned how to handle the brush on the smooth china, the rest is simple, being chiefly a matter of practice.

Do not be afraid, then, to mix your greens as you progress. They will fire out very much the same as you paint them. Greens lose but little when mixed together; it is only by the addition of yellow that they lose in firing. Therefore for the present avoid using yellow. As I said before, you have two greens that can be used pure with good effect—brown green and green No. 7; these also in combination with the others look and fire well. Mix emerald green with brown green and green No. 7; also, deep blue green with No. 7 (this for the gray sides of leaves), deep blue green with brown green, and brown green with apple green. The latter is seldom good

when the painting is dry, and it is best not to outline until the design has been dried by artificial heat, or has stood over night. As a rule, the whole design should be outlined in one and the same color.

Violet of iron (a color not mentioned before) is appropriate for almost everything. It is a dull red, and does well for leaves as well as flowers, although sometimes dark green No. 7 and brown 4 or 17 make a pleasant variation, each one used alone.

Use the finest pointed brush for outlining, and a good deal of color, comparatively dry. Send for another brush if you cannot make a hair line with the one you have; for a fine line is absolutely indispensable. A broad line will make the design heavy. You must use your own judgment whether to paint the outline over the color on leaf or flower. Sometimes it is best to place it

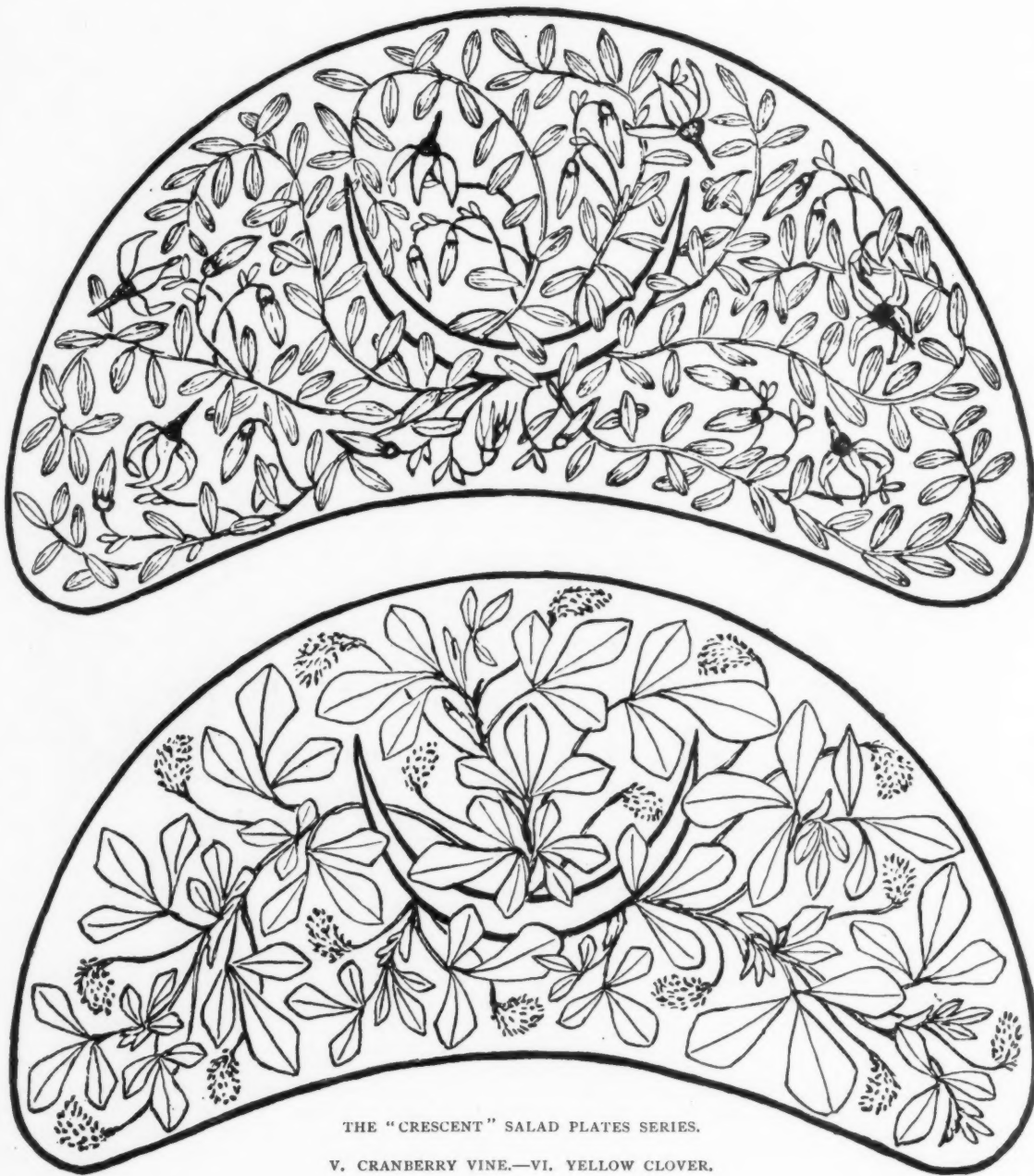
close to, but outside. You need not fear that any of the colors mentioned will change in the firing.

You ask the colors for shading white flowers: pearl gray, green No. 7, apple green and mixing yellow. White flowers are just as difficult to shade in mineral colors as in other methods. Because the tones are so delicate, and some allowance must be made for firing out, perhaps on china they are most difficult. Gray used alone always fires out more than other colors; and so, in order to make it more permanent, use the greens in combination. I cannot tell you just the proportion of each to use. You must experiment on the side of your plate, until you reach the tone desired. Not much of the apple green, but more of the green No. 7; with the gray none of the yellow, except near the calyx, where white flowers are slightly yellow. Remember,

a very little yellow is strongly emphasized by firing.

Paint the shadows slightly deeper than you would like them, and let the stroke of color be very faint as the shadow vanishes. A touch of apple green over the yellow close to the calyx is needed in all white flowers. Do not shade them too much, and let the outline be in green No. 7 or in violet of iron.

The narcissus is a charming flower to paint on china. You can easily procure a good copy at the art stores, if you are not fortunate enough to have a study of your own from nature. Shade the flower with the colors suggested. Paint the centre with silver or jonquil yellow. When it is dry, edge this yellow with deep red brown, then with brown green and green No. 7; shade the centre round the three stamens that are so decided in shape. Bring the shading of the flower close to the red on the side farthest from the light—this will throw



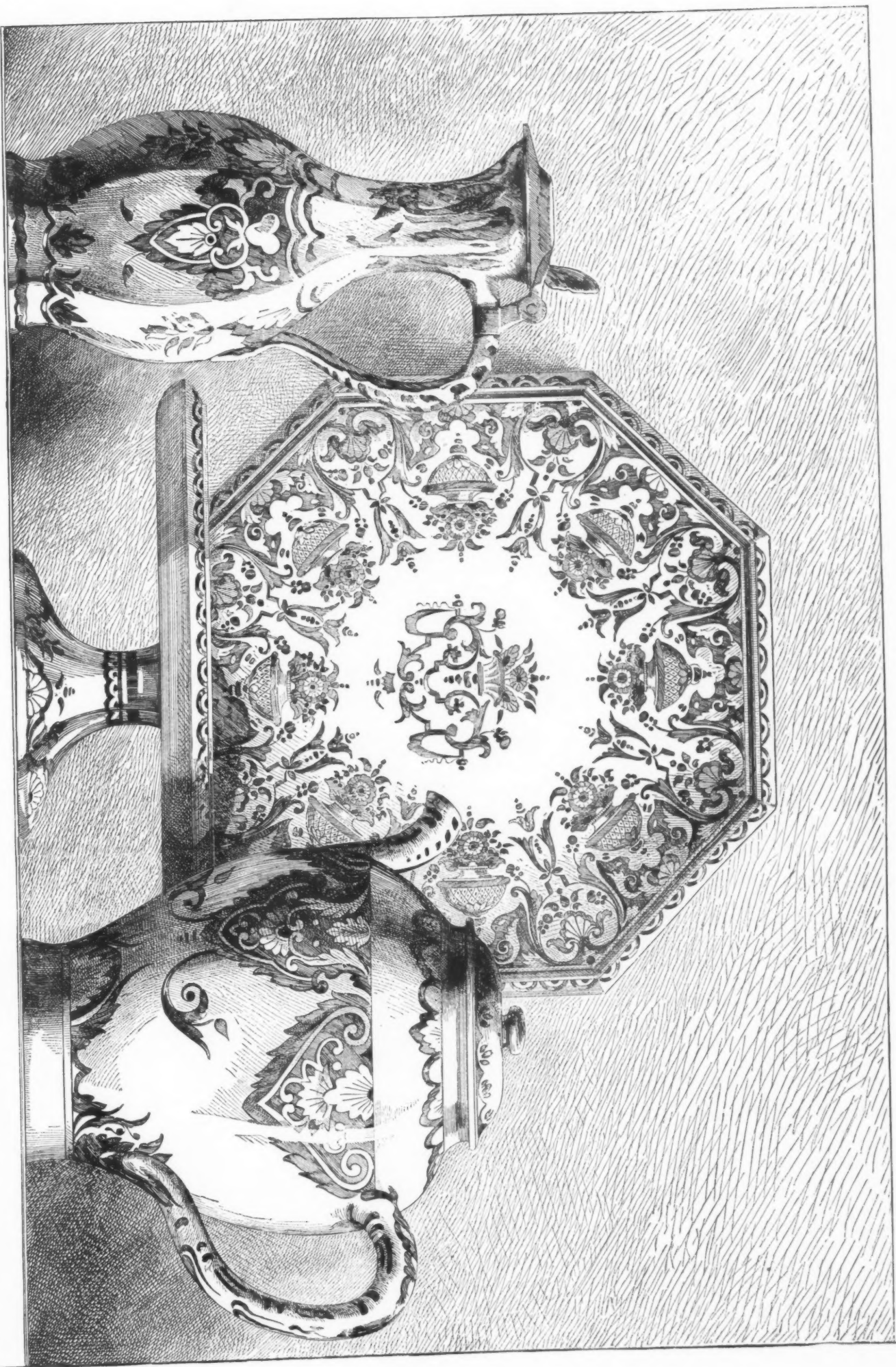
THE "CRESCENT" SALAD PLATES SERIES.

V. CRANBERRY VINE.—VI. YELLOW CLOVER.

used alone; it is best with mixing yellow. These five greens can be varied ten times, using two at once, and surely that is enough; do not mix more than three at one and the same time, or your work will be muddy.

Do not have your combinations very cold, and do not shade the leaves very much. Flat tones look best. You will not find these in chromo cards. You may, however, in studies sold for water-color painting; these are by far the best for you to copy.

You have doubtless seen china painting outlined in gold, but do not think of working in gold at present. A fine outline of color, however, will add much to the beauty of your work. In the first place, it will oblige you to confine your color within proper limits, and thus secure a smooth edge, and it will also make your drawing more accurate. Avoid ragged edges. It is well to scrape off any inadvertencies of color with a pen-knife



OBJECTS OF OLD ROUEN FAÏENCE. BLUE AND WHITE DECORATION.

the centre into greater prominence, as it should be. The green leaves of the narcissus should be painted with pearl gray, deep blue green, green No. 7 and a little emerald green. Mix the gray and blue green, and add the others as your taste suggests. Outline in green No. 7. Prang publishes a charming card of white clover that would look well on china. The outline in green No. 7 will do much for the shading and shape of this flower; but between the petals work in a little apple green and mixing yellow; the daintiest bit of carnation on the tips of the older petals, and brown green and brown 4 or 17 close to the calyx, where the petals spread apart. Use mixing yellow, brown green and emerald for the leaves, with green No. 7 for the darkest touches. You are not obliged to add the yellow butterfly or the red sorrel to your painting unless you desire to do so.

In my next letter I will give you the colors for yellow, pink and red flowers.

L. STEELE KELLOGG.

ROYAL WORCESTER VASE DECORATION.

THE graceful design for a Royal Worcester vase decoration given in one of the supplement pages last month would look especially well if gold only were employed, in the three shades of red, green, and matt or Roman gold. Begin by wiping the vase over with turpentine, afterward drying it with a clean cloth. Then proceed to lay on the ground before transferring the design. Grind well some vellum with a little turpentine until it is perfectly smooth; add some copaiba. Let the mixture be thin enough to flow freely from the brush. Apply the tint with a broad flat brush and blend it until it is quite even with a pouncer made of cotton wool tied up loosely in some soft old cambric. When the tint is perfectly dry, transfer the design neatly. This done, scrape the vellum away from within the lines of the design.

The paste for raising the gold can now be applied to the flowers. Raise each petal solidly. Be careful to make the dots in the centres as distinct as possible. The leaves and stems must be raised in outline only.

Before the first firing, paint the handle, base and band round the neck of the vase with a flat tint of bronze green or pompadour red should the latter color be preferred. Do not forget when this tint is dry, to scrape the color off the band on the neck where the leaves are drawn.

After the first firing, proceed to paint with the colored golds. It is much the better plan for amateurs to buy the gold ready prepared on glass slabs, because it then needs grinding to a fluid state with a little turpentine only. The principal reason that gold frequently blisters in the firing is that too much fat oil is added to it in the mixing.

Use matt gold for the petals of the flowers and red gold for the centres. Let the matt gold dry before putting on the red; otherwise they will probably blend and spoil the desired effect. For the leaves take green gold and for the stems red gold. Put matt gold on the design around the neck-band. Splash the handle and base with matt gold. Use for this purpose rather a firm short-haired flat-end brush. Be very particular when painting the leaves to cover well the raised outline, but on no account to go beyond it.

THE ORCHID DESSERT SET.

THE orchid plate, given in the supplement this month, is the sixth of the set of a dozen now in course of publication. This orchid (lady slipper) is a very showy one; it will stand out very well if painted on the white china. If a background is desired, use a delicate tint of green (apple green). The same color, a little stronger, may be used for the greens of the plate, mixing a little "yellow for mixing" with it. The leaves, stems, and long slender parts of the flower should be green. The bag-like portion of the flower should have a delicate yellow tinge (yellow ochre) in the upper part and along the central line. This yellow shades off into a delicate pink (carmine No. 1) toward the centre, and the pink has a bluish tinge in the lower part of the flower. To get this tint mix Victoria blue with the carmine. Shade the stems with deep red brown and put in the little hairy parts with the same color. Leaves should be shaded with brown green and deep red brown, using very little of the latter. The four longer parts of the flower are shaded with deep red brown, the tips being particularly

dark. The fifth and shorter petal (which is the upper one) shade with brown green. The veinings or markings in the other part of the flower are a mixture of deep carmine and Victoria blue—very little of the latter.

THE DESIGNS FOR SALAD PLATES.

THE following directions are given by "Kappa" for the treatment of the fifth and sixth of the designs for a set of salad plates given herewith: Edge each plate and outline the design with gold. Use gold also for the crescent in the centre, outlining it with brown green.

For the cranberry vine design use a delicate wash of carnation for the flower, deepening it for the buds and where the outer side of the flower petal shows. Use purple for the base of the flower centre, tipping it with gold; brown for the stalks. Add brown green to apple green for the calyx of the buds, and for the leaves shade the leaves with brown green. If gold is not used, outline the flowers with carnation, the leaves with brown green, using yellow brown for the crescent.

For the yellow clover design use orange yellow for the flowers and add brown green to apple green for the leaves and stalks. If gold is not used, outline with brown green. For the background use either the white of the china, Chinese yellow or celadon for the entire set.

"CUPID'S CALL."

THE charming crayon sketch by Aubert, given on page 108, would be very suitable transferred to china. Dresden colors seem to be generally preferred for flesh painting. Transfer the drawing as delicately as possible; then go over the whole outline of the figure with a faint shade of Pompadour red; put in the markings of the features with the same color. When this is dry, lay on a flat tint, composed of Pompadour red mixed with a very little ivory yellow and some tinting oil; blend the tint with a flat-end stippling brush. While the tint is still wet, put in the shadows with blue green and yellow brown with some of the flesh color already mixed added to them. Blend the shadows with a stippling brush. Lay in the hair with yellow brown and the wings with light gray, leaving the china to do duty for the high lights. Outline the bow, arrow and trumpet with chestnut brown. The panel is now ready for the first firing. Be careful to clean the edges before firing if by chance the color has gone beyond the outline in blending, as is frequently the case; also remove all specks of dust with a needle point. After the first firing, paint in the background a blue gray. For this you can use Lacroix colors; neutral gray mixed with ultramarine blue gives the desired shade. The figure can now be worked up with the same colors already used. Shade the hair with chestnut brown. Modify and cool the high lights with a faint tinge of Brunswick black. Use matt gold for the bow and trumpet and silver for the arrow. Dresden colors, although more expensive than others in the first instance, are really very economical; because they can be used again and again after being put out on the palette, provided they are carefully protected from dust when laid aside.

Amateur Photography.

TALKS WITH BEGINNERS.

III.—FIELD WORK AND DEVELOPMENT.

SOME years ago, when I began the serious study of photography after some preliminary dabbling in it, I found myself all at sea as to what constitutes beauty in a picture. This point I felt must be settled once for all before I could hope to rise above dull mediocrity in my work, and while I am yet very far from a perfect learning of the lesson, I have made some advance in the right direction. I occasionally surprise myself with a genuine picture.

The first discovery I made was that art works by rules, and the best rules which I have been able to find are the following, formulated by Captain Abney, which I give here as the foundation of all my teaching on this subject:

1. If the object of interest be on the foreground, its base should occupy a position of from one fourth to one third the height of the picture; if it be in the dis-

tance its base should be about one third way up the picture.

2. In a general landscape the horizon line should occupy a position about one third way from the top or the bottom of the picture; with the latter a cloud negative will probably be required.

3. It is advisable that the general line of the picture should run on a diagonal or take a pyramidal shape.

4. A long obtrusive line should never be permitted to intersect the picture; it should always be broken up as far as possible.

5. A picture should never be cut in two by a dark object against a light background, or by a light object against a dark background.

6. If the general features of a picture have a wedge-like form, care should be taken that the wedge is supported near the point, in order to give the idea of stability.

7. The general lines of a picture should be balanced by opposing lines.

8. A large patch of one approximately uniform tint is objectionable to the eye, and should be broken up.

9. The object of interest should be pictorially focussed by a general sweep of light if it be a dark object, or of shadow if it be a light object, thus causing the eye to fall naturally upon it.

10. Avoid monotony, whether in constant repetition of lines, lights, or shades, and never allow a picture to be symmetrical on the right and left of its centre. A repetition of a high light once or twice in a lower tone is, however, much to be recommended.

These rules may safely be taken as canons of pictorial photography, and the observance of them will give those qualities of unity, breadth and harmony without which a picture is impossible. They should therefore be thoroughly assimilated and their practical application mastered. And by this I do not mean that they are to be mathematically applied to every view before which the camera is set up, but only that they must more or less govern all good composition.

The leading quality in all good pictures is unity, which has been defined as the fit connection of all parts to a perfect whole. It is opposed to scattered ideas, scattered lines or scattered lights in composition. Its effect is to give oneness and solidity to a picture, and whatever other quality the picture may lack, it must possess this one, or it falls to pieces. When we speak of unity in a picture we mean that one leading idea must be maintained throughout the whole. Photography is one of the arts of expression. Every photograph therefore should have a story to tell, and I think that the story should always be a pleasing one.

My first bit of serious advice would be never to photograph a scene which does not express something. It matters not what the story may be; it may be of a babbling mountain brook in its various moods and phases; it may be of a small lake in a circle of hills; it may be a breaking wave dashing high up on a rocky coast. There is a story in all of these well worth the telling, which can receive no more truthful telling than by means of the camera, if it be rightly used. Only let each view have its own story, and let it be so plainly told that there may be no room for doubt as to what was meant to be expressed.

In every landscape worth making a study of, there will always be found some object of more importance than the rest, to which all other parts play a secondary part. The first duty of the photographer is to determine what this important object is and to select such a spot for his camera as will make the most of what he has determined to be the principal object. When this is done the picture will almost come of itself; it surely will if one other important element in pictorial composition be present in the picture—viz., balance. By this is meant a proper disposition of lines and masses of light and shade so that one balances the other. All lines should be balanced or compensated by other opposing lines. Masses of light and shade should be opposed to contrasting masses. In this way the principal object will be given its proper degree of prominence in the picture. Examples of the application of these principles will be given as we advance in our subject. The object of the present paper is simply to lay down broad general principles which may help the beginner in his attempts at good composition.

If he will procure and study John Burnett's "Essays on Art" and H. P. Robinson's "Pictorial Effect in Photography" and supplement his reading by the critical examination of good pictures, he will soon find that

effective composition will become almost second nature to him.

Development.—The proper development of the image impressed upon the sensitive film is one of the most difficult operations in photography. The character of the print is very largely determined by the work done in the dark room. Proper exposure must be followed by right development, or the plate will fail to render up all the charm and beauty possible to it in its best estate.

In these days of innumerable formulæ for developers it is almost impossible for the beginner to determine which is the best. He will do well, however, to confine himself to one brand of plates and to use the developer sent out with them until he has acquired the skill necessary to enable him to make experiments.

Whatever may be true of gallery work, where the operator has perfect command over his light, I have no hesitation in recommending a tentative method of development in landscape work where one is never sure that he has hit just the proper exposure. In the development of time exposures in the field, by far the safer plan is to feel one's way cautiously in development until the plate has made known its needs. Then such additions can be made to the developer as will bring out the best of which the plate is capable.

I do not know that the chemical composition of the developer is a matter of such supreme importance. The ferrous oxalate, pyro, and hydrochinone developers have each their advocates and their excellencies. The simple pyro developer with carbonate and sulphate of soda has long satisfied me. As my method of compounding the developer may be helpful, I venture to give it.

Four ounces of carbonate of soda dissolved in sixty-four ounces of water and filtered form a stock solution of indefinite keeping qualities. A saturated solution of sulphite and a ten per cent solution of bromide of sodium are also made up. The pyro is used dry, from two to five grains per ounce of soda solution according to the plate and its apparent needs.

The normal developer is made by adding one ounce of the sulphite solution to two ounces of the carbonate. From five to ten grains of pyro are dissolved in this, a few drops of bromide solution are added, and the developer is ready for action. But unless I am absolutely certain that the exposure was just right, I never begin the development with this, but make up a weaker developer by taking one ounce of the carbonate solution, one-half ounce of the sulphite, one ounce of water and five grains of pyro. The plate is taken from the holder, dusted off, placed in the tray and flooded with the developer. If the image begins to appear in a few seconds, and continues to gain force and density, I know that matters are working well, and I allow the solution to act until development seems to lag, when more carbonate and a few grains of pyro are placed in the graduate, the developer poured in, well mixed and returned to the tray. This finishes the development with a snap, and the resulting negative is usually satisfactory.

If the image flashes up at once in this weak solution, the plate was over-exposed, and is at once transferred to a tray of clean water; the developer is weakened by the addition of water, a few drops of bromide are added and the plate is returned to the developer. Unless very much over-exposed, it will develop into a very fair negative, which may require intensification or "dodging" in printing.

If the plate, after two or three minutes' immersion in the developer, shows no trace of an image, the solution is poured off, and the plate is flooded with the normal developer, which is made up before beginning development. Usually this proves satisfactory, but occasionally even this developer fails to bring out all the detail. In this case the plate is transferred to a tray containing

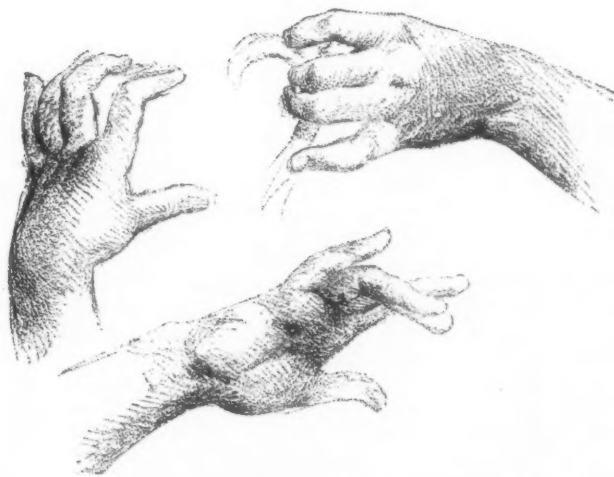


CRAYON DRAWING BY GEORGE CLAUSEN, FROM HIS PICTURE,

WHICH CLAUDE PHILLIPS, THE ENGLISH CRITIC, SAID WAS "THE BEST BIT OF PAINTING IN THE WHOLE EXHIBITION" AT THE GROSVENOR GALLERY, LAST YEAR.

the plain carbonate solution. This should start the detail. When the detail is well out, the plate is again placed in the normal developer until it seems of the right density.

After a thorough rinsing under the tap, it is placed for five minutes in a saturated solution of alum to harden it; it is then well washed and fixed in a solution of hyposulphite of soda, made in the proportion of 1 to 5.



CRAYON STUDIES OF HANDS BY M. EHLMANN.

PAINTING WILD FLOWERS.

V.

AN early flower that is a great favorite for large designs is the dogwood (*Cornus florida*). In painting it, one should do justice to the greenish centre, which is really a head of small flowers, as well as to the surrounding

white involucre. The latter wants white warmed with Naples yellow; its four parts have each something of a notch at the outermost part of the margin, and here more or less russet tint shows itself, requiring raw Sienna and raw umber. Let the branches be placed so that the flowers do not all present themselves full face, and so that they do not get an equal share of light, else the effect will be monotonous and staring. The tree is not in full leaf until the flowers are quite gone by, and it is well to make the most of the young leaves that do show themselves.

The well-known Jack-in-the Pulpit (*Arisæma tryphillum*), like the *Simplocarpus fœtidus*, belongs to the same order that the calla does. It may be easily pulled up with its tuberous corm and fine whitish rootlets. The long spathe, which is convolute at the base and arched over the spadix, wants on the outside a fresh light green that may be made, in either water-colors or oils, from Prussian blue and light chrome yellow; and on the inside the same, more or less variegated and striped with brown madder and mauve. The spadix is sometimes green and sometimes purplish. The triple leaves are very decidedly veined, and some are likely to want considerable of brown madder. All their characteristic ways of rolling, pointing upward, extending themselves, or drooping, must be indulged. The plant makes an interesting study, or it may be used effectively for decorating various things of moderate size. A mirror frame may have a sketchy bit of landscape with water, and two or three jacks standing out boldly on the margin, while others appear indistinctly beyond. In the fall of the year the plant matures a solid bunch of large scarlet berries which might be combined with dry grasses.

The columbine (*Aquilegia Canadensis*) is one of the first of the highly colored flowers that we have. It is fond of the sunny side of dry rocky steeps. Its tubular nodding petals, with their long spurs and dilated margins, have a color almost peculiar to themselves; it is between crimson and scarlet. Circling lines of light cadmium thrown upon the deep warm shade of the centre will readily give the honeycomb effect of the inner part of the flower. The numerous descending stamens and styles want zinc yellow with the light cadmium. Peculiarities of structure may all be made apparent by allowing the stems to fall in different positions, but they should be suggested rather than elaborated. Flowers that are not prominent may depend upon a few vague strokes of crimson and gold much subdued with neutral tint. When the heavy petals have fallen, the naked stamens and styles that are left will gradually rise to an erect position, and before the seed vessels are matured, they will all point directly upward; specimens representing several stages will add variety and interest to a study. One of the most effective ways of painting these popular flowers is against a rocky background, as they grow.

A few slender waving whips of the willows that put forth their woolly catkins early in the spring make pleasing decorative designs in water-colors or oils. There are few things that will droop from a frame upon a

mirror more effectively, and yet without covering too much space. Some species show strong colors, like the siennas and madders. The catkins must be duly softened with shade and rounded out with light.

Another tree that furnishes beautiful decorations is the maple; various species of it come out very early, with clusters of pendulous winged fruit more ornamental than the flowers. The fresh young leaves make a good show at the same time, and altogether they are valuable for designs of any size in water-colors or oils.

Unique and interesting designs may be made from ferns in their early stages of development, when they give only a promise of plume-like foliage tightly held in little fists that thrust themselves out of the ground. They want the most subdued greens; and where there are woolly effects, the siennas and brown madders will aid. Out of the two hundred genera and two thousand species that are known, there may be found, in almost any locality, some that are very beautiful, whether more or less developed. Very young ones are particularly pretty in water-colors.

H. C. G.

(To be continued.)

ILLUSION IN PAINTING.

I.—IT IS DEPENDENT ON THE SPECTATOR AS WELL AS ON THE ARTIST.

THERE is no subject connected with the arts of design, and, at the same time, open to scientific investigation, about which so much ignorance prevails as that of the degree and kind of illusion which a painter may reasonably aim to produce. It is understood that artists may succeed in representing solid objects by means of contours and of lighter or darker tones of color laid on a perfectly plane surface; but how far their success is due to illusions of the sense directly produced by the artist's skill in drawing and coloring, and how far to the concurrence of the spectator's imagination aptly called to his aid, is something to which few people have given more than a passing thought. A French scientist, Mr. Soret, has been at the trouble to collect and put in shape his own and other writers' observations on the matter, and as his articles in "*La Chronique des Arts*" are very instructive, we shall present the gist of them to our readers.

Everybody knows, or at any rate is willing to admit, that good perspective (including foreshortening) is of the utmost value in producing the desired impression of resemblance to reality. But let us take an absolutely correct drawing in perspective, say an outline of a house traced from nature upon a pane of glass and then backed up with white paper so that only the outline of the house is visible. That seems to us, so far as it goes, a satisfactory representation of the particular house, from the given point of view, but it seems so because it awakes in us a memory of the house or of other similar houses similarly seen; its success as a representation is that it reiterates an impression already many times received from similar real objects. Let the object represented be entirely unfamiliar to us; then the presentation of its contour only will communicate no idea, will give no impression of a corresponding reality. Practically, it is hardly necessary to say, no draughtsman goes to work in the above manner. It would be impossible for him to do so in most cases and inconvenient in all. He draws his outline free-hand, or, in the case of architecture, by the aid of the rules of perspective. Usually, he simplifies as he works, leaving out many details. Our recognition of the tracing on glass shows not only that we have a memory of the real object or its like, but that we are

capable of abstracting from that memory a memory of its outline. In the case of a free-hand outline, the spectator must carry the work of abstraction farther, so far, indeed, that there are many people incapable of it, and consequently not capable of being impressed by a good drawing, especially in its earlier stages. This shows how necessary it is to the artist that the spectator should have the ability to work with him.

Light and shade and color offer the means of completing the image suggested by the outline, and so, very often, of satisfying even those who can "see nothing in a mere outline;" but, to the artist, their proper employ is a matter of the greatest difficulty. Form can be rendered with a close approach to accuracy; but light, and consequently color, cannot. We have no pigments so

should, prefer to lend himself to the painter who copies less closely, but who observes nature poetically and paints harmoniously. It follows, too, from what has been said, that if a painter wishes to secure a popular success, he must confine himself to objects which are familiar to the thoughts of his public. A landscapist may paint truthfully and even beautifully alpine peaks or arctic icebergs; he can never hope for as solid and general a reputation as if he had devoted himself to the every-day scenery of inhabited lands. It is so even with regard to imaginative designs; the idea, at least, must be familiar. We will accept a drawing of a human figure with wings as an angel, because for two thousand years the world has thought of angels under that form; but a human figure with a cat's head, which by the old Egyptians was accepted as a representation of one of them, will, to moderns in general, be nothing more than a ridiculous monster.

Of course, these observations do not apply to an architect's plans, a botanist's drawing of a flower or a geologist's of a rock formation; for the authors of such works as these may require active and close study not only of their drawings, but also of accompanying text, and they are not required to give æsthetic pleasure. Neither do such drawings, as a rule, evoke any impression of reality. One may study and admire a correct botanical drawing of a dissected plant without being reminded by it in the least of impressions derived from the plant itself. But the most sketchy indication of the same plant, properly introduced in a landscape, may produce a vivid impression of reality and considerable æsthetic gratification.

On the other hand, an illusion may be too complete for æsthetic pleasure. If we absolutely take the picture for the object represented, as we are likely to do for a time in looking at a diorama, we can have no appreciation of beauty in the picture. Whatever sensation we may get, agreeable or otherwise, we refer to the real object, as if we were looking at a figure in a mirror. It does not even belong to the kind of sensation which we require from a work of art. As Töpffer has also pointed out in his admirable little book, to produce a complete physical illusion should not be the aim of the painter. His object should be to present those forms and aspects of nature which may revive most readily impressions already received, and to do so in such a manner that the picture will have a beauty of its own—the beauty peculiar to the work of art, different from that of the scene represented, but in accord with it.

These points being set down to begin with, we will examine more closely some of the semi-illusions which may be and are utilized by the painter in reviving familiar impressions.

The spectator cannot be expected to forget that he is looking at a plane surface. For even if the perspective is rigorously correct, it is so only for one point of view, the least movement to right or left falsifies it; again, in looking at a solid object we see around it to some extent, each eye gaining a slightly different image, which is impossible in looking at a picture; even in looking with a single eye the least movement will suffice to change the relative positions of the images of real objects on the retina, but their relative positions remain the same in a painting or change otherwise than in the reality; and, finally, the light and color are different, as the eye is very quickly aware. The sort of illusion that one experiences in presence of a good picture is rather subjective and voluntary than objective and imposed upon one. In the next article we will mention a proof or two on this point.



"CUPID'S CALL." CRAYON SKETCH BY JEAN AUBERT.

bright as to equal sunshine, nor any so black as the darkest shadow, it being understood that our picture is to be seen in a moderately lighted room. The painter can only proceed by analogy, following a part only of the natural scale in tones several octaves lower. The means employed by the painter, then, may be considered as a language in which he may paraphrase that of nature, so as to call up and recombine ideas originally derived from nature. But his success in doing this of necessity depends largely on the degree of cultivation of the faculties involved on the part of the spectator. Further, the manner of the work concerns the æsthetic sense. The paraphrase may have a beauty or an ugliness of its own, distinct from that of the original; and if beauty is lacking, the spectator may refuse to be moved by the picture, though as faithful as possible. He may, and indeed

PRESERVING CUT-FLOWERS.

SOME kinds of flowers, from their liability to fall apart, either from off their foot-stalk, as in the case of the single Chinese primroses, or from shedding their petals, as in the case of the pelargoniums of the single types, it seems are little used now by English florists. But this drawback to these and similar flowers can easily be overcome by the application of a little liquid gum. This, if done with care, will fix the flowers and petals for a more lengthened period. A florist, writing in "Popular Gardening," says: "We make it a constant practice to gum our camellias before using them in specimen glasses. In doing this, we choose a small camel's-hair brush, and with it apply a fair amount of the liquid around the base of the blossom where it is united to the stem, and also thrust a little between the back petals where it will not be visible. This will be the means of holding the flowers together much longer, and is by far a better method than wiring the blooms in order to attain the desired end when they are intended for glass vases. For bouquets and other similar purposes the wiring process is much the best. The kind of gum known as 'Florists' Gum,' is better than a solution of pure gum-arabic, by reason of its drying the more readily after application. When flowers that have been wired are placed in glass vases with water, a deposit of rust will soon be observed around the sides. This, and any other deposit that adheres to the vases and thereby detracts from their transparency, can be easily removed with a weak solution of hydrochloric acid. This preparation however, being a corrosive poison, requires great care in application, and caution should be exercised accordingly. It is much to be preferred to the use of any material that would scratch and disfigure the glass. *Preservation.*—Many flowers can be preserved for several days if a cool and damp cellar or other similar place is at command, where they can be kept nearly or quite in the dark. The passion flowers, for instance, that we very rarely see open for more than one day—in fact, this is about the limit of their existence—may be preserved in good condition for three or four, and even five days, if cut early in the morning, after fully expanding, and then placed in the dark till required. Some of the passifloras flower, as it were, by fits and starts, and perhaps just when a few flowers are wanted, they are a few days past. By adopting the means just detailed, an extension can be made, very possibly, to meet the requirements. Blossoms of the passifloras will also remain open during the evening if cut early in the day, whereas on the plant the majority will close in the afternoon. Other 'flowers of a day' can be kept in a similar manner, such as the ipomæas, for example. Water-lilies, when required in a cut state, can be made to remain open all night, with ease, by passing the thumb and finger up each petal and reflexing it. It is disappointing, when using these and kindred flowers, to have them closed when they are most needed to display their beauties; any means, therefore, that can be adopted to secure the desired end may fairly be practised, as long as the natural beauty of the flower is not destroyed. During the summer months all flowers will be found to keep the better if cut early in the day or late in the evening, when their vitality is not being weakened by rapid evaporation. In warm weather we prefer to complete all arrangements early in the morning, and place them away (if not immediately required) in a cool and shaded place that is free from

draught. The retention of the dew on the flowers will have a beautiful effect in the evening; this cannot, however, be managed unless a cold, moist cellar is available till the needed time for bringing them forth."

PROPER tone really gives more finish to a picture than very minute detail. A picture out of tone is "like a musical instrument out of tune." Pictures which from a distance appear to lack finish, and which when we approach we find to be highly wrought, are out of tone; whereas those works which on near inspection lose all their finish, are nothing else but tone. To be a tonist only is "to be the ninth part of a painter only;" every real artist must combine the two qualities of finish and distance. The "old masters" were something besides tonists.



A STREET MUSICIAN. CRAYON DRAWING BY LEON PERRAULT.

FINISH (so called) leaves little or nothing to the imagination. A life-size figure should be completely finished. But as the size diminishes the finish should be less; for, in order to keep up the illusion of life-looking, the aid of the imagination must be elicited. Suppose we have to draw a figure about three inches high, we must place our model at that distance from us which perspective reduces him to three inches. We must then consider how much detail we can really see. We cannot see his eyelashes, so we must not paint them; nor can we count the hairs in his moustache. Indeed, we can scarcely see his features at all. To give him his right size, we must leave out all detail that we cannot see, for if we do otherwise we destroy the distance, which is the only reason for the figure appearing so small. This, of course, applies to all other objects; ships, for instance,

a long way off, if the masts, and the sails, and the ropes, and the portholes are made out too distinctly, they immediately lose in size, and look like little toys floating upon the water instead of ponderous hulks, great floating towns ploughing and plunging through the ocean. The artist in finishing his work should not sit close to it (unless, like Turner, he is sure of his effects), but should stand back at least twice the length of his frame; at that distance he can take in the whole picture at a glance, and study the proper relation between the tones and the distance, and the sizes of the different objects in the composition; all that is unimportant disappears, and the exact amount of finish can be decided upon; standing at this distance with palette and brushes in hand, and noting each thing, he can go up to his work and put on the touch required, often obliterating small detail, then retiring to see the effect of his touches. This he does until the whole picture looks right from that distance, and these touches which make it look right are the finishing touches.

AN application of the perspective circle to oblique perspective has been thus proposed by an English artist: Having found the perpendicular to your perspective line by means of the perspective circle, in order to draw lines which shall go to their points of distance without having to go out of the picture to find them, prolong the perspective line both ways to the edges of the picture; divide the distance between the points where the perspective line cuts the edges of the picture and the horizontal line into two or more equal parts. This will give the direction of the lines parallel to the perspective line, and therefore they will meet at the same point on the horizontal line. By subdividing these in the same manner we can get any number of parallel lines. The same operation can be repeated with regard to the perpendicular to the perspective line; and by this means we can draw with ease the perspective of a wall ever so slightly oblique without troubling ourselves about a far-distant vanishing point, which might have to be at the end of the garden. By this simple system, which is mathematically correct, we can carry on all the operations of perspective within the picture itself, which every artist will be grateful for.

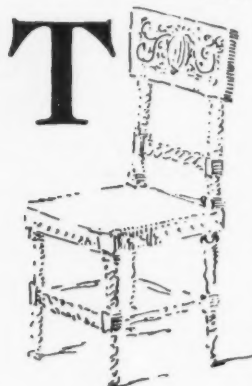
THERE is much in backgrounds in painting; they require more delicate finish than foregrounds, for the effect of atmosphere and space will give a tender look to even rugged rocks. They may be as rough and rugged and hard as you please in the foreground (unless washed to smoothness by the sea), but in the distance they must be delicate, and it is to be noted that a background that is scribbled in and rough and careless will destroy the finish of the most highly-wrought figure, whereas a delicately graduated background will give the appearance of finish to even a rather roughly or slightly drawn figure. At the same time we must remember that distance is not to be obtained by falsifying. Many artists seek to give force to their figures by falsifying their backgrounds—that is, making them faint and feeble, under the notion that this will cause them to retire. It is not the case; the background, if falsely painted—that is, without its proper force and tone, instead of retiring like a real landscape, will look like a badly executed scene hung up behind the figures, as on a stage.

VERY high finish in a painting has a tendency to diminish the apparent size of distant objects.

THE HOUSE

TALKS WITH DECORATORS.

X.—MR. BRUCE PRICE'S VIEWS AS TO THE USE OF GOLD AND COLOR, WITH SOME HINTS ABOUT LIGHTING.



HE ideas about decoration that influence me most are either very barbaric or very pure," Mr. Bruce Price, the architect, spoke in answer to some question concerning the fitting up of several attractive modern dwellings by him.

"I am very fond of yellow, which in its best estate is found in gold. It seems to me there is a great deal to be done in Byzantine styles with

ornament in flat color on a gold ground. In stuffs we find many archaic figures that would be admirable repeated in this way, and the stuffs themselves could be introduced as arras; the ceilings would be formed of deep beams with panels between filled in with mosaics.

"Such a scheme involves lavish use of gold. It is a mistake to think that gold is tawdry. Either not enough is used, or only sufficient to make it conspicuous. Gold should underlie all the ornament. This would be in

color and delicate as Renaissance ornament, and when lacquered over everything retires and keeps in place."

"You say barbaric and pure. Do you recognize Louis XVI. as a pure style?"

"If I wanted to build after a school, it would be Louis XVI.-Adams-Colonial—for they are one—but I should treat it in a practical, common-sense way. For example, I have always had a feeling for cream white. In 1884, before the present era of white and gold, I made some studies for the parlor-cars on the Pennsylvania Railway, which illustrate what I mean by a practical use of these styles. The cars were to be panelled and enamelled above the dado, their attenuated garlands indicating a leaning toward the Adams style. These were to be delicately picked out in gold. Silver gilt was introduced in the roof. The dado was mahogany (the chairs, which are an ugly feature, demanding that) and on the floor was to be a deep yellow carpet. Such a car would have been beautiful, and it would have been cheap. The idea was afterward carried out on the cars of the Canadian Pacific Railway, white mahogany being used instead of enamel paint; but it was unsatisfactory, being neither one thing nor the other."

"Do you regard the Louis XVI. style as permanent?"

"No. It is the best we have, straightforward, dignified; but it does not exactly fill the wants of our life. We don't get the proportions in our houses that they do in France. We have no long galleries, no succession of panelling repeated in mirrors with groups of candelabra, the French "plafond," with its noble height. It is out of such proportions that Louis XVI. styles arise,

the most perfect example of which is in the Little Trianon, and we can't get them, certainly in our city houses. In fact, there are no more palatial town houses building."

"On account of the tendency toward country life?"

"Yes. That is vastly on the increase. The handsomest houses now built are out of town, but not too remote. The American business man is not yet willing to get far away from his counting-room. He must be able to come in in the morning, and to hasten home in the evening, when he can enjoy the sweets of country life. The result is that within a certain radius there are springing up around each large city the finest houses now building. It is out of these we are to get our best domestic work."

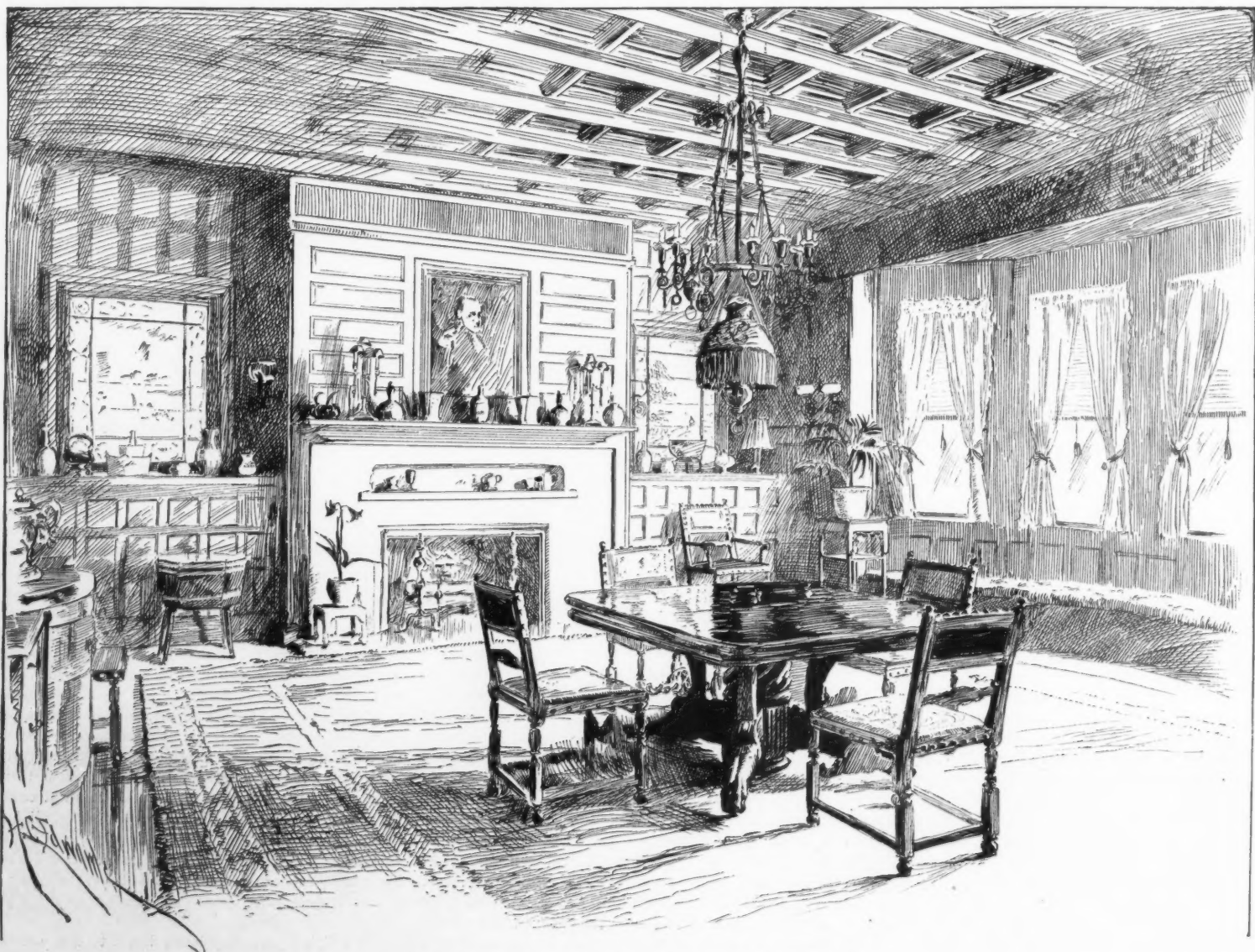
"Then the architect has at least space?"

"Yes, and the boon of a suitable site. A great deal has been already done. There is in no country anything which parallels our shingled cottages. They arose out of the so-called Queen Anne, but were governed by our needs, and for that reason there is much that will be permanent. But naturally, all else favoring, much rests with the client. Everything is a compromise between your artistic training and his desires."

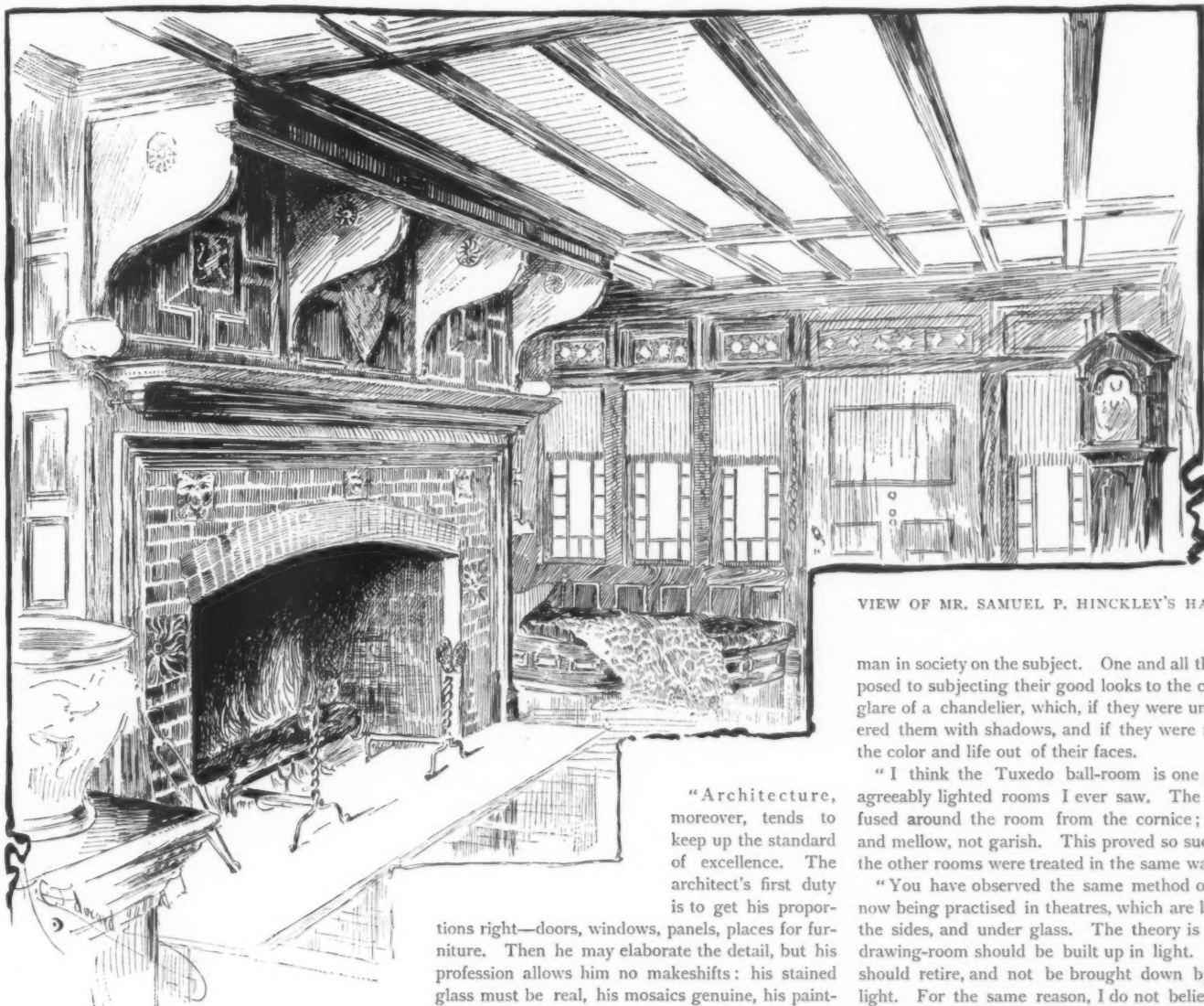
"I fancy the architect as a decorator differs in his point of view from the decorator proper?"

"To the architect decoration seems a minor thing. Proportion is architecture. When the architect has secured harmony between rooms and harmony between the parts, decoration becomes only an accessory."

"All decoration should be made without effort, arrived at with quiet directness, and with no smell of the lamp."



DINING-ROOM IN THE HOUSE OF GENERAL N. L. ANDERSON.



VIEW OF MR. SAMUEL P. HINCKLEY'S HALL.

"Architecture, moreover, tends to keep up the standard of excellence. The architect's first duty is to get his proportions right—doors, windows, panels, places for furniture. Then he may elaborate the detail, but his profession allows him no makeshifts: his stained glass must be real, his mosaics genuine, his painting artistic."

"Suppose you were given carte-blanche, how would you proceed?"

"I would get effects as far as I could first through materials—wood, stone, bronze, marble. Where those stop I would go to stuffs and to gold leaf on walls; the paint pot comes last, and the paper hanger is nowhere. I would place no limit to carvings. What could be more beautiful than a drawing-room done in old ivory with garlands carved in white holly! In hangings one can go through the whole field of tapestries. There are many materials that are passed by as unsuitable, but could be handled with perfect propriety if skilfully used. For example, I have always wanted to use sandstone, which tones in beautifully as a dado for a delicate parlor. Think of such a one, and carved by an artist like St. Gaudens!"

"The question of lighting becomes part of the scheme of decoration. A vast change has taken place in the last decade. The modern lamp is a godsend to women. The large chandelier, which makes them look ready for the Morgue, is entirely excluded, except, perhaps, in the dining-room, where a light is hung low over the table, and made as far as possible to imitate candles. There isn't a chandelier at Tuxedo. When we were building the ball-room there, Mr. Pierre Lorillard asked how it was to be lighted. I had given no thought to the subject, and answered: 'From a large central glass chandelier with reflectors, I suppose.' 'You don't know anything about the subject,' he said, and started off to town, where in two days he had interviewed nearly every wo-

man in society on the subject. One and all they were opposed to subjecting their good looks to the concentrated glare of a chandelier, which, if they were under it, covered them with shadows, and if they were not, took all the color and life out of their faces."

"I think the Tuxedo ball-room is one of the most agreeably lighted rooms I ever saw. The light is diffused around the room from the cornice; it is warm and mellow, not garish. This proved so successful that the other rooms were treated in the same way."

"You have observed the same method of lighting is now being practised in theatres, which are lighted from the sides, and under glass. The theory is correct. A drawing-room should be built up in light. The ceiling should retire, and not be brought down by a mass of light. For the same reason, I do not believe in heavy detail around the cornice, pulling the eyes in one way or another. I do not use cornices, but let the walls be lost in the ceiling, where the ornament should be delicate and dainty. If I use a frieze it must be a broad one, not to emphasize a line of demarcation."

"The whole question one may sum up by saying that decoration must not consist of a lot of pretty things jumbled together. It must be so put together that it is like one thought. Another thing is, it should not be prejudged. It is not fit to look at until it is done; often it is only the last touch that pulls it all together. You may have heard of the room that Whistler decorated, and which everybody laughed at until he set a yellow vase on the mantel-piece. Then everybody saw what a beautiful room it was."

M. G. H.

As an example of solid comfort and quiet good taste it would not be easy to improve on the dining-room in the house of General N. L. Anderson illustrated on the opposite page. The timbered ceiling and wainscoted walls suggest an old English manor-house. Probably nothing better for dining-room chairs could be constructed than those we see here placed so invitingly around the table. The long, soft-cushioned seat in the bow-window suggests the family sitting-room more than the dining-room. But this is a room easy to imagine, on a winter evening, say, all aglow from blazing logs on the hearth, with the household gathered together, intent on their several occupations. What is so homelike as the open fireplace! The one in Mr. Hinckley's hall, shown herewith, is a fine example."



ITALIAN FRIEZE OF THE SIXTEENTH CENTURY. BY ANDREA SANSOVINO.

PRACTICAL WOOD-CARVING AND DESIGNING.

XI.—METAL WORK AND ETCHING.



HERE are two ways in which cabinets and caskets, however elaborately carved, may be made yet more beautiful—namely, by the addition of painted panels and ornamental metal work. To be satisfactory, colored panels must be of a decorative style of design, and should be of a higher order

of merit than the carving for which they are substituted. The metal work, to be effective, must be confined to those features where a real or seeming added stability is introduced by the employment of the metal decoration; such, for example, as strap-hinges and lock-plates on cabinet doors; decorative hinges and corners on caskets; or handle and lock-plates on drawers.

Very elaborate designs in metal decoration—brass, German silver, or copper—may be cut from sheet metal by a scroll saw, or, better still, and with far less labor, by *etching* the design completely through the metal, by means of nitric acid. Two articles have lately been completed under my direction, which may be mentioned as examples of this style of metal decoration. On a finely carved ebony casket, five inches square by two

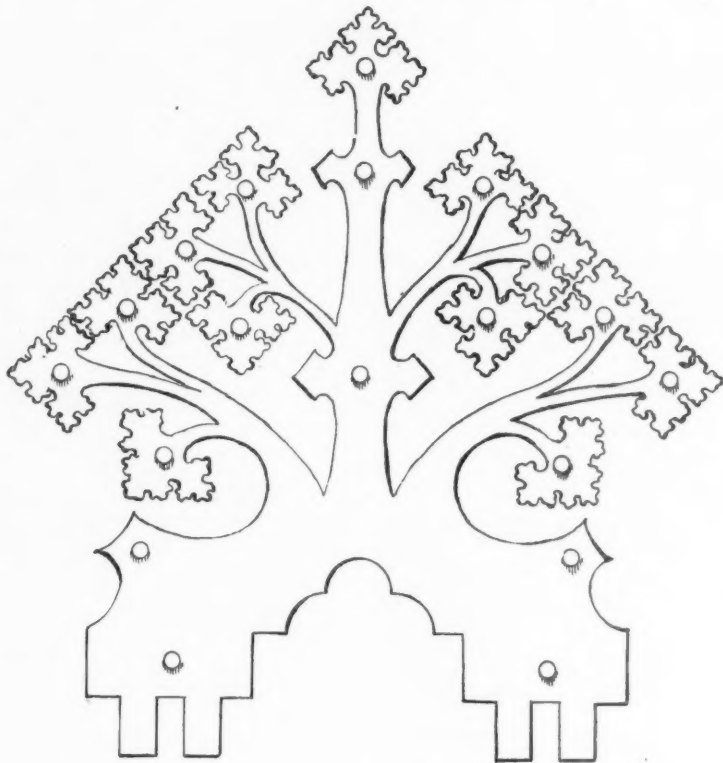
ed, on the *under* side of the lid. The effect of the contrasting metal in this position was a surprise and a charming completion of the delicate little treasure chest.

The second example consisted of the employment of a pair of hinges in an upright position, similar to the design at the foot of the page, on two doors of a small cupboard nine inches above the top of a writing desk. The doors, each 12x4 inches, were too small for any effective carving, but yet occupied a position demanding effective treatment. This was secured by covering the doors with a bold and elaborate design in metal.

Hinges of this description can be attached to ordinary brass butts by knocking out the pin and using *half* of the hinge that contains the three "bends," to which is attached (after bending the two projecting ends) the newly designed hinge, and which corresponds to the half that is thrown away. If the amateur has any mechanical aptitude he may readily and neatly do this; if not, it should be intrusted to a skilled worker in metal.

Etching metal by acid may be used for so many decorative purposes, that the intelligent amateur should not remain ignorant of the methods necessary to obtain effective results. It should be borne in mind that "etching," when mentioned in conversation, or in art literature, without any qualifying term, such as "decorative etching," or "etching on glass," etc., means the process of "biting" copper or zinc plates with diluted nitric acid, on which, after the plate has been protected with a thin coating of wax, or other etching ground, a drawing is made with a needle point. An "etching" is the printed product of a drawing thus made, that is, an impression on paper taken from an etched plate, after it has been charged with ink and passed through a copper-plate press, by which the ink that has been rubbed into the etched lines is transferred to a sheet of paper. Etching is a simple but artistic method of engraving, where, instead of using sharp cutting tools, nitric acid is allowed to "bite," that is, eat out lines in a metal plate. The important feature of etching is, that the artist is the engraver, whereas ordinary engraving is the work of a more or less skilled artisan, who endeavors, by a slow and tedious process, to re-present the artist's work. It is thus seen why art critics hold an etching in higher esteem than an engraving, because it is the actual work of the artist, whereas engraving, however carefully and skillfully done, is but a copy by a less gifted hand, and necessarily lacks the freedom and vigor of an original. The difference in the tools, employed by the artist in etching and those used by the engraver necessarily produces a wholly different technical effect. The etcher uses a light pencil, the point of which is a needle, on a thin and perfectly yielding coat of wax, while the engraver, with a cutting tool held rigidly in his grasp, literally

ploughs, line by line, through the hard and unyielding metal. Artistic etching, therefore, is a picture or design produced on a plate for the purpose of yielding a *printed*



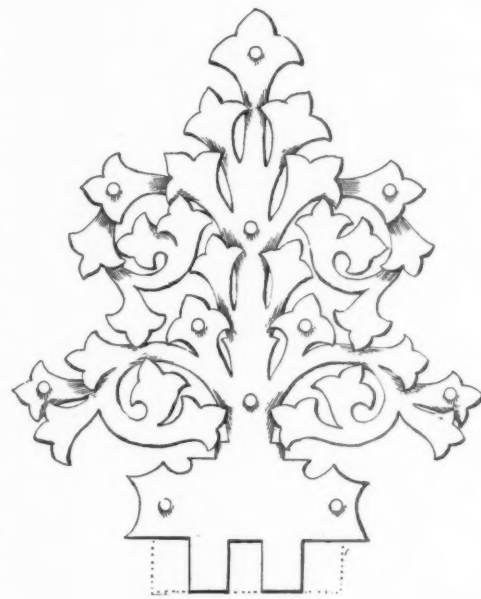
CASKET HINGE TO ACCOMMODATE TWO ONE-INCH BRASS BUTTS.



CASKET HINGE FOR A ONE-AND-A-HALF-INCH BRASS BUTT.

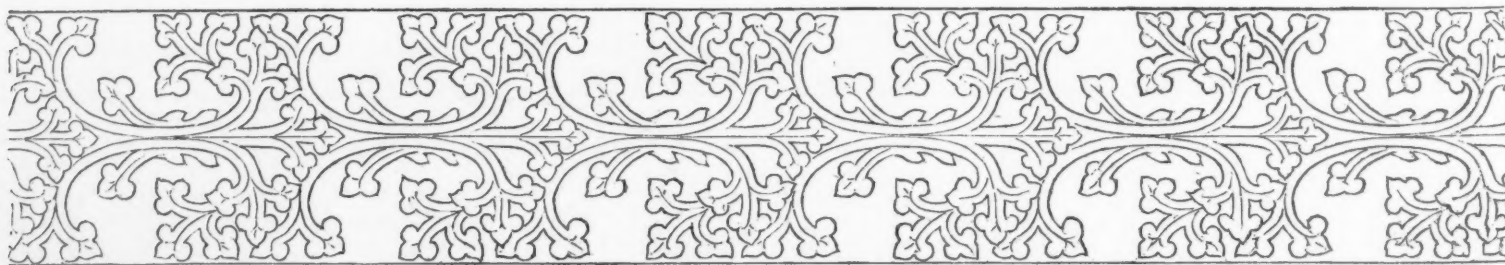
and one half inches deep, the lid (smooth and polished on the under side) was attached by means of a brass hinge, similar to our first design, secured at the points indicat-

impression. Decorative etching produces drawings or designs on metal plates, the picture or design thus produced being the final and, indeed, the only object sought.

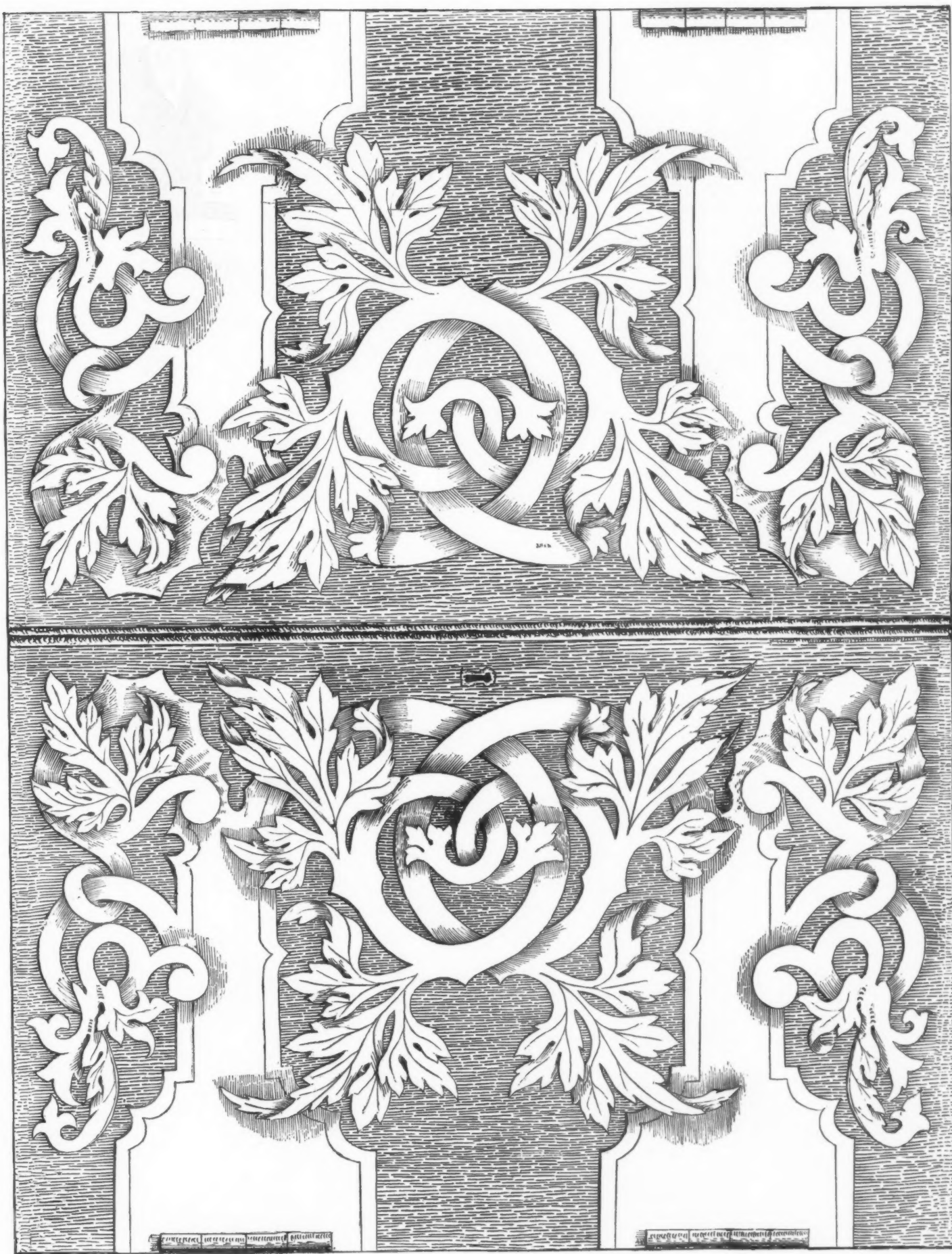


CASKET HINGE FOR A ONE-AND-A-HALF-INCH BRASS BUTT.

Sheet metal of any thickness can be obtained of the dealers. No. 22 or No. 24 (thinner) is recommended for decorative hinges, handle plates, etc. The surface



ETCHED BRASS HINGES FOR CABINET DOORS. DESIGNED BY BENN PITTMAN.



should be polished with powdered pumice-stone and finished with rotten-stone. If the best results are desired, the metal should be sent to the metal-worker to be "buffed," by which a perfect polish is obtained. To prepare the plate for etching it must be covered on the face with a thin coating of wax, which can be readily spread by heating the plate on the top of a kitchen stove, and pouring the melted wax on it from an iron ladle, holding the ladle with the right hand, while the plate is held, by means of a pair of nippers, with the left, turning the plate so as to spread the wax evenly and allowing all the surplus to run off.

The best etching ground is obtained by boiling refined wax four to six hours, which removes the "stickiness" and makes it yield readily to the needle point in outlining, or to the lead pencil, which is the best implement to use when portions of the background are to be cleared for the action of the acid. When the wax is sufficiently boiled, remove impurities by straining it through a stretcher, or sieve, of thin, open muslin. Strain into a shallow tin pan, allowing it to form a cake three eighths of an inch in thickness. It can be readily taken from the pan when cold and broken into convenient pieces for use.

The design to be etched must be first drawn on paper, when it may be transferred to the waxed plate by means of black or red carbon paper. The plate must, of course, be waxed on face and back. When the design has been transferred to the plate, go over the lines with a dull point, being careful that the lines are traced clear to the metal. When the design has to be eaten completely through, it is desirable to trace just outside of the line, so that the eating away by the acid may not encroach on the design. When the design has been traced on the plate, place it in a porcelain dish, or shallow wooden trough, and pour pure nitric acid over it till it is covered about a quarter of an inch. If the etching is done in cold weather it is advisable to keep the acid near the fire for some time before using it, so that it may not chill the wax and cause it to spring from the plate. The etching should be done in the open air. The fumes from the plate are not only disagreeable, but they would, if confined to a room, rust every metal article exposed to them.

If the design to be etched contains light line surface decoration, as in the example No. 4, and the shade lines

on Nos. 2 and 3, five minutes of etching will probably eat to a sufficient depth. The plate must then be taken from the bath and tested with a point, to ascertain if the lines are of sufficient depth. If not it must be returned

hand, it can be readily melted and deposited where required.

When the waxing up is completed—observing to repair, by means of the heater, any portions where the wax may have sprung from the plate—return the plate to the bath. From thirty to sixty minutes may be required for the acid to eat completely through a No. 24 or No. 22 plate. If the design is not entirely released by the acid from the back-ground, use a narrow steel chisel to free it. A little filing of the edges may be necessary to bring them to a desirable finish. Holes to secure the hinges, by means of round-headed brass tacks, should not be etched, but drilled.

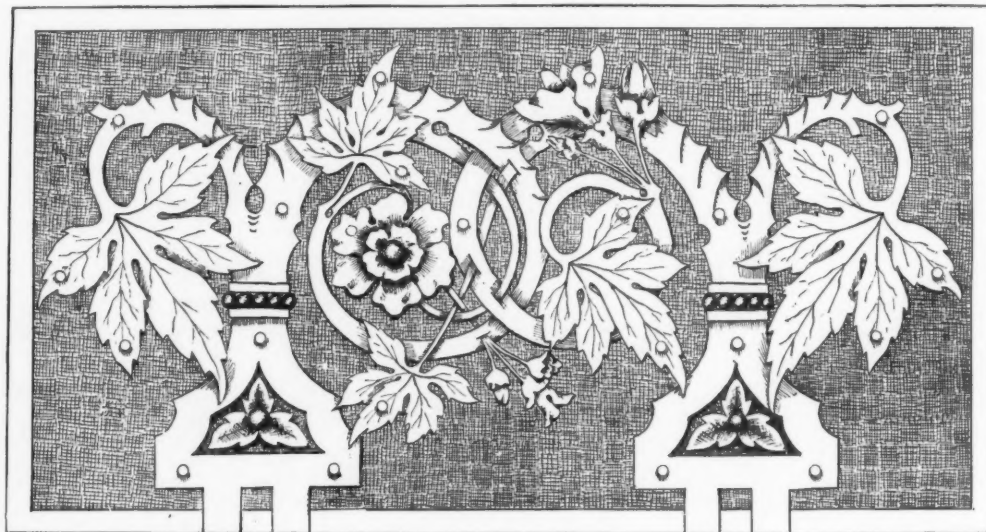
When the etching consists of a surface design only, that is, where no portions are to be eaten completely through, it is advisable to use nitric acid diluted with an equal quantity of water.

SCREENS.

II.

AMONG the numerous screens examined by the writer was a beautiful one in eighteenth century style, made by Miss Tillinghast, in three panels of unequal height, the top of the frame undulating so that the difference in height did not strike one disagreeably. The upper part of each panel was filled in with clear glass ornamented with narrow borders of ruby and opal. These openings were managed so that the lower panels were of the same height, and these were of ash, left of the natural color and painted with large loosely-arranged bouquets of wild flowers. Each division of the screen had, just below the glazed part, a little shelf upon which a person might set a teacup. The ends of these shelves being rounded off, they did not prevent the closing of the screen at any angle. The same general plan might be followed out in a variety of ways; for, instead of glass panels at the top, there might be panels of wood painted with Boucher or Watteau subjects either on the natural ground or on a ground of vernis Martin or of white enamel. These might also be filled with gilded trellis work or with small Japanese bead-work screens. The lower panels might be in painted tapestry or embroidery.

A very good way of filling these lower panels would be to take any old pieces of richly-figured stuffs that



ETCHED BRASS HINGES FOR CABINET DOORS. DESIGNED BY BENN PITMAN.

to the bath. When the light surface decoration is sufficiently etched, wash the surface by pouring lukewarm water over it, then dry with soft newspaper or blotting-paper. Now "stop out" all such lines as are eaten to the required depth, by passing a "heater" over them, which will melt the wax and cause it to fill the etched lines. The heater is made of a piece of iron or copper



CHINESE TEAKWOOD SCREEN WITH EMBROIDERED PANELS.

wire, three sixteenths of an inch in diameter, brought to a dull point and bent. Placed in a handle and heated and brought into contact with the wax already on the plate, or with a small portion held in the left

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PLATE 737.—DECORATION FOR A CHURCH BANNER. *St. Mark.*
 (ABOUT A FOURTH OF THE ACTUAL SIZE.) By SARA WYNFIELD RHODES.
 The second of the series. For directions for treatment, see page 116.

THE RECORD OF THE HOUSE FOR QUOTATIONS FOR MATERIALS SEE PAGE 110
 APPROX. A FORTY-FIVE PER CENT. INCREASE IN COSTS SINCE 1900
 WINE 18% - DECORATION FOR A CHURCH BANNER 25% MORE



may be obtainable and embroider in still richer colors or in gold the central "repeat" of the pattern only; or a little painting on kid-skin might be sewn on to the centre of each panel and framed with gold braid. In this case the panel should also be framed with the same or a broader braid. The fire-screen which we give would look very well reproduced in appliqué of different colored silks on plush. The frame might be obtained as suggested, but should be stained or enamelled of a color to match that of the plush background.

It would be more difficult to get the frame of the large Chinese screen properly made; but the panels are so pretty and suggestive, and would do so well with any other style of frame, that we think it would be a pity to omit it. The colors should be very bright and light; the draperies pale yellow, turquoise, pink; the ornamental foliage in bright greens; the conventional and architectural parts in vermilion and gold. We give several beautiful designs for screens of Japanese style. That with the storks is from a paper screen painted in water-colors, but might be reproduced on silk or tapestry or on wood panels. The frame might be of bamboo or of any hard wood left of its natural color. The Japanese fire-screen, with the moon rising behind pine branches, offers a splendid opportunity to combine painting and embroidery to the very best advantage. The ground might be of grayish blue Japanese silk, generally to be had at a very reasonable price at Oriental stores. The circle of the moon can be drawn with a string and a bit of chalk—never mind about the size, it can hardly be too big. This is to be filled in with silver paint applied as thickly as it will flow. A few thinner washes of silver will represent the clouds lit by the moon. This done, the silk is to be put in the embroidery frame and the pine branches put in free-hand, if the embroiderer has the requisite skill, with several shades of dark green silk, used with a packing-needle. With a frame of dark wood this ought to present a magnificent appearance.

A FOURFOLD SCREEN.

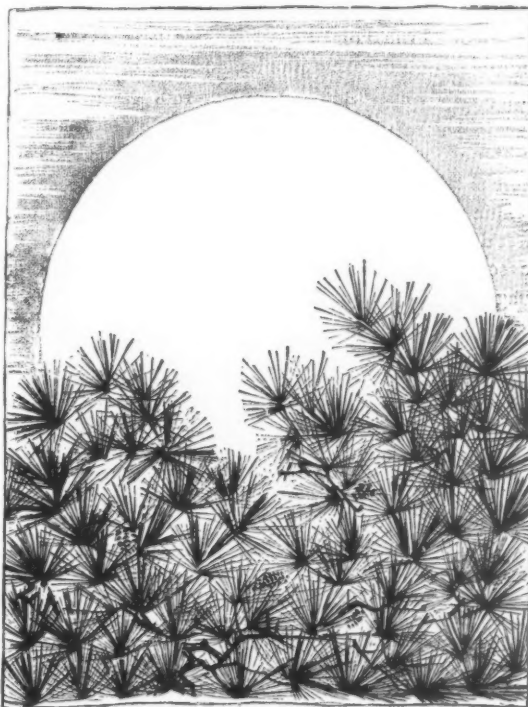
FOR painting the four panels entitled "The Seasons," illustrated in *The Art Amateur* last month, the use of oils is recommended as the quickest and most effective medium. For material to work upon, nothing would look better than lincrusta previously prepared for painting on with silver and bronze powders. If properly manipulated, the lincrusta then presents the exact appearance of silvered or gilt leather. If the best powders only are used, the work will be found very durable and rich.

The centre of the panels should be silvered, and the borders, which form a frame to the picture, should be of a rich gold. [The panels are all to be given full working size (18 x 27); the first was published last February.] This will be found a great help to the amateur, and, to insure correctness of outline, the designs may be pricked and afterward pounced on to the prepared lincrusta. The painter should be as simple and broad in treatment as possible. A conventional outline of burnt Sienna will be found of great value. It should be put on, last of all, with a fine outlining brush.

For "Spring" the holly leaves must be varied in tint, some being very light and yellow in tone than others; make up your mind on which side the light is to fall, and let the light and shade be considered throughout. Zinobor green mixed with white makes a good pale shade, as does also chrome with emerald green and black. For a gray green mix cobalt, yellow ochre and white, and for richer shades use raw Sienna and Antwerp blue, with sometimes a little burnt Sienna added. For the callow birds use raw umber, yellow ochre, white and ivory black. The same colors will be required for the large bird, with the addition of some raw Sienna and a little cobalt blue worked in on

the back and wings; the breast should be of a yellowish tinge speckled with raw umber. The branch of the tree can be painted with Vandyck brown. Take raw umber mixed with cobalt blue and white for the lighter parts. For the white hawthorn on the border add just a touch of pale lemon yellow to the white paint to take off the rawness; shade with lemon yellow mixed with black and white. Touch the centres in with brown madder. The foliage must be kept distinct in coloring from the middle part of the design; the stems require a reddish tinge, for which take raw umber and crimson lake mixed.

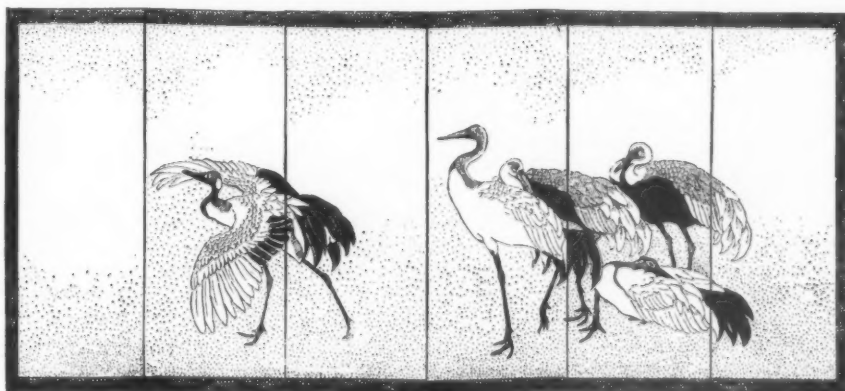
For the second panel, "Summer," vary the coloring



THE MOON RISING BEHIND A FOREST OF PINES.

(FOR SUGGESTIONS FOR TREATMENT, SEE ARTICLE ON "SCREENS.")

for the foliage as before with the shades of green already indicated. Paint the feathery bloom red with rose madder mixed with white for the high lights; shade with crimson lake and brown madder. The other bloom may be a pale yellow, for which use lemon yellow with cadmium and raw Sienna for the centre. Much the same coloring is required for the birds as for those in the first panel; only let the breasts take a blue instead of a yellow tinge. The wild roses in the border, which must be painted very delicately, for the light parts mix a little scarlet vermilion with white; this gives a pale salmon pink. Shade the flowers with lemon yellow, black and white mixed; for the centres take lemon yellow and raw Sienna.



CRANES. FROM A JAPANESE SCREEN OWNED BY MR. BING.

(FOR SUGGESTIONS FOR TREATMENT, SEE ARTICLE ON "SCREENS.")

For the third panel, let the arrow-heads be a yellow green, the reeds a gray green, making those in the distance very faint. Introduce some red brown into the

foremost foliage—burnt Sienna mixed with white, with here and there a little crimson lake. The blossoms are a creamy white. Mix a very little yellow ochre with the white to obtain the desired tint; the centres are yellow. The kingfisher is brilliant in plumage; the back and wings show blue and green. Take emerald green and cobalt blue; put them on separately over white. This will give the changeable hue. Add a touch of raw Sienna here and there; put in the dark markings with raw umber. Around the throat paint the orange color with cadmium. The under part of the bird is grayish in tone. For the water leave the silver ground for the broad lights, running a little white along the upper edge.

For the shadows use raw umber, raw Sienna and cobalt blue. The border of blackberries should be rich in color. Autumn tints must be introduced in the foliage. The berries take a gray light. This can be given by dragging a little cobalt blue over them when painted. Use for the actual coloring rose madder, crimson lake, brown madder and burnt Sienna. They must be painted touchily. Blend the colors in painting, not on the palette.

The fourth and last panel, paint the branches with the same colors as in number one. Shade the berries with lemon yellow, black and white mixed, and put on a touch of pure white for the high lights. The robins' breasts should be painted first with cadmium No. 2; then over this drag some rose madder; shade with raw umber and raw Sienna. Below the breast is blue gray; for this mix cobalt, raw umber and white. The back and wings are painted with raw umber, raw Sienna, cobalt, blue and white painted into each other. The berries in the border are a rich purple, almost black. Use brown madder and cobalt blue for this, mixing with white for the lights. Indicate the scrolls, and paint the letters with burnt Sienna. In outlining the design with the color, do not slavishly draw an even line around it everywhere, but rather accentuate the drawing by thickening the line in places and breaking it here and there, omitting it altogether sometimes where the high light falls. Outlining to a certain extent is absolutely necessary when painting on silver or gilt lincrusta to give solidity to the work.

For embroidering this design, the simplest method will be to combine tinting with needlework, after the manner now much in vogue. Solid embroidery would entail much more labor, with perhaps no better effect. For choice and color of materials, the range is so wide that individual taste and the style of room for which the screen is destined should be the best guides. Whether the texture be of silk, satin, Bolton sheeting, duck or any other of many suitable fabrics which may be found, the mode of working will in each case be the same. First carefully transfer the whole design, having previously stretched the material firmly on a board or table. Then with tapestry dyes, tint the design in appropriate colors. Do not attempt much shading, but trust to the embroidery to give the necessary force. When the tinting is finished proceed to outline the design

either with outlining silk or flax embroidery thread, which has all the appearance of silk, yet is much cheaper; it can be obtained in every conceivable shade. All the veinings of the leaves must likewise be embroidered. The centres of the flowers should be indicated with raised knots, while the berries should be executed in solid embroidery; this will add much to the richness of the effect. For the outline of the scrolls, the lettering and the lines between the picture and the border, use Japanese gold cord. Lay one strand of it down. Then secure this by button-hole stitch, putting the stitches as far apart as is consistent with holding the strand beneath in its place. Chinese and

Japanese gold are made of narrow strips of paper upon which gold leaf has been applied, twisted round thread or silk. Chinese gold is usually redder than the Japanese.

THE NEEDLE

CHURCH BANNERS.



THE banner of St. Mark, which we give this month, is a companion to that of St. Matthew, published full working size last November. It must be, in the first instance, cut out entire in a rich red silk, plain, gros-grain or corded ground. The bands which run across the top and at the lower edge must be appliqué of dull white silk of the tone known as "pearl;" these may be embroidered before being applied, but it is not necessary to do so. The position of the bands and of the medallion in the centre must, however, be exactly marked out upon the red silk, and made ready for the appliqué by framing the banner, as has frequently been described, by herring-boning the silk down upon backing already lightly strained in a large frame—that is to say, one large enough to take the whole banner without rolling.

On a separate piece of framed backing the medallions and bands must also be drawn out, and in the centre a piece of pearl white silk, cut exactly to the proper shape, must be very carefully sewn down, so that the stitches, which must be very fine herring-bone, will come under the outer circular band, and be hidden by it. Upon this piece of white silk must be drawn the outline of the inner medallion and the emblem of the saint. The lion must be worked in brown golds, keeping the coloring low but very rich, and brightened in the high lights with bright gold-colored silk. In the wings fine gold thread should be introduced in the lights, making them very distinctly brighter than the body, and giving quite the appearance of burnished gold. The embroidery should be solid, and great care will be needed in the shading. For such an important piece of work it would be better to have a well colored water-color sketch of the lion to work from. The stitch used must be close feather-stitch; but in the wings long stitches may be introduced, as recommended before for working plumage. Japanese embroideries give the best lessons in this kind of work, as they show great freedom in treating feathers, and have a very happy effect.

The corner pieces between the central medallion and the outer circle should be worked over rather closely with French knots, so as to lower the ground and throw up the centre. Thread one strand of brown shadow color and one of gold silk together and work the knots with these, according to the directions formerly given for knotting, taking care that the knots are of uniform size and large enough to be thoroughly effective.

When the centre is fully finished, sew over it a piece of old linen or of silver paper to prevent its being soiled, and then proceed with the frame. First lay down thick cord in short lengths just the width of the border, and stitch them carefully down so as to radiate from the inner to the outer edge; over these cords gold thread must be laid and stitched down with red twist silk between each. At the corners it will be necessary to arrange the cords in a V shape, leaving a small three-cornered piece toward the inner edge. After the gold thread is laid and stitched down, fill up this corner with close knots of the red silk; when the whole of this border is finished, edge it with brown silk cord, the shadow color for gold.

The outer band will be best in appliqué of a dead-gold silk or satin. This must be parted and stitched down carefully before the design is worked on it; in fact, the whole of the central and enclosing medallion should be traced on the framed backing as well as on the red silk of the banner itself, and the white silk on which the figure of the lion has been traced applied in the ordinary way before any of the embroidery is begun.

The design on the outer circle and the lettering must now be worked—the former in outline, with fillings of very fine French knots, in tones of gold-colored silk very much brighter than the ground. Red silk may be used in the fillings in small solid masses representing jewels.

For the lettering gold-colored filo-floss outlined and brightened with gold thread or passing should be used as giving greater richness than gold thread alone. This portion of the work being now finished should be pasted,



BANNER OF ST. MARK. DESIGNED BY S. W. RHODES.

FOR ENLARGED DRAWING, SEE SUPPLEMENT THIS MONTH.

as already frequently described, and left to dry slowly. Meanwhile upon the red silk of the banner itself the white silk bands having the design already traced must be applied, and neatly fastened by sewing over with fine



BANNER OF ST. MATTHEW. DESIGNED BY S. W. RHODES.

FOR ENLARGED DRAWING, SEE THE ART AMATEUR, NOVEMBER, 1888, AND FOR FULL INSTRUCTIONS FOR WORKING, SEE JANUARY, 1889.

cotton. On the lower pointed band a Vandyck pattern in gold thread must be sewn with great nicety, and large French knots or small satin-stitch dots of red silk several tones lighter than the ground embroidered. A gold

thread sewn down with red twist must edge each side after the embroidery is finished.

The design upon the white silk band at the top should be worked in three or four good shades of red silk—the darkest being well above the ground color, and the lightest quite a pink or even apricot color. In working the details, tiny French knots or small over-sewn or back-stitch dots give great delicacy, and give greater power to vary the tones. Very fine gold thread should also be used to outline the design, though the stems must all be worked with silk, and only brightened with gold. The design on the lower part of the banner should be worked in the same manner, using the lighter tones of the red silks only. After the work is finished, if there should appear too sharp a contrast between the white ground and the red of the banner, the former may be softened by working small dots of "fly" stitches over the whole ground or along the edges only in the darkest shade of red silk.

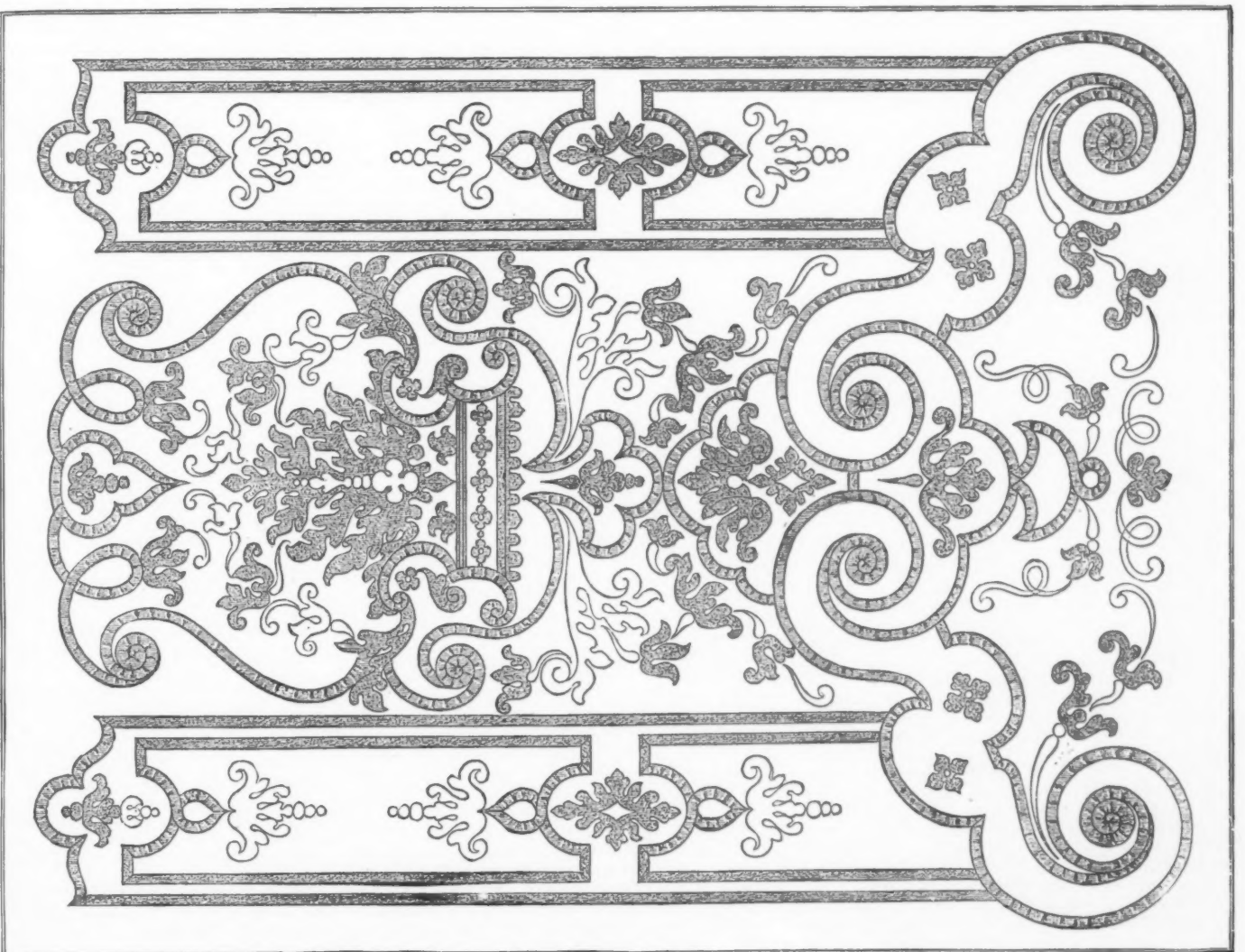
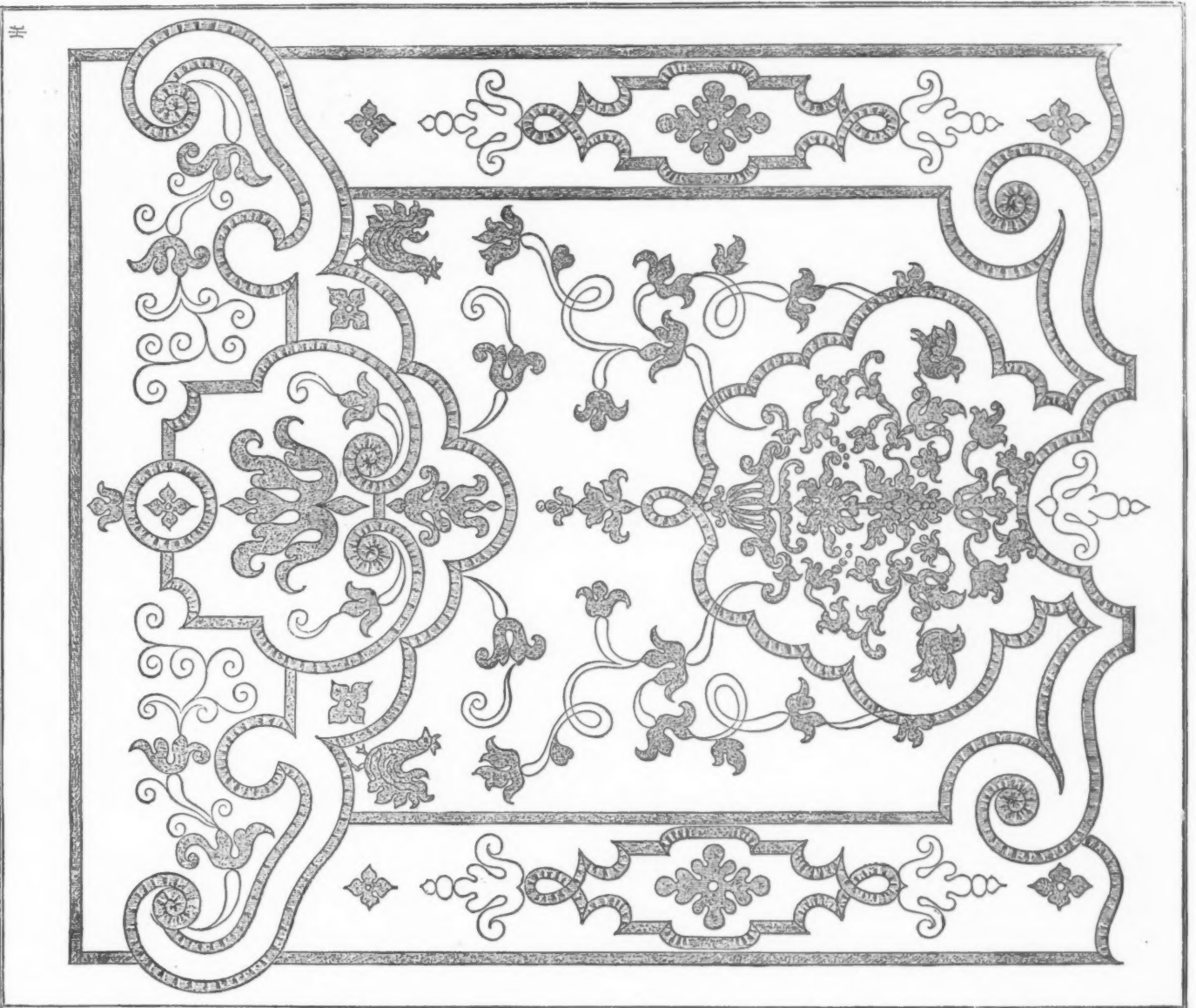
This work being now finished, the medallion must be carefully cut out from the other frame and fixed in its place on the banner. It will need very firm sewing to keep it in its place and make it hang well, and it would be better to sew it all down with invisible stitches inside the edge of the inner medallion. A thick gold cord must now be sewn along both edges of the outer circle, and the whole of the work thoroughly overlooked, so that any defects or omissions may be put to rights before it is unframed.

Finally, the banner must be mounted on canvas to stiffen it and make it hang well. The canvas should be cut exactly to the size, or a shade less than the outline. The silk should then be tacked over it, the edges being turned over and herring-boned on to the canvas. The silk lining, which should be of gold color or white, must then be placed first by pinning, and then over sewn all along the edges. If there is any bagging or fault in the hanging, it must be put to rights before the cord is put on.

The loops for slipping upon the cross pole at the top must be firmly stitched on before finishing. These may be of strong ribbon to match the silk, or pieces of the silk itself doubled and sewn along the edge are still better. Five of these at equal distances must be attached. Last of all, the thick cord which edges the banner must be sewn on and the five tassels added. These may either be altogether of bullion, or of red silk and gold mixed; but they should be heavy enough to weight the banner and make it hang well. L. HIGGIN.

THE making up of the burse (corporal case) is one of the most apparently complicated operations of the Church needlewoman. To secure its perfect squareness, and neatness withal, the following is the only sure plan of proceeding: Two squares of tolerably stout Bristol-board should be cut, to the size appointed for the burse, with such precision that they may not differ from each other even by the fiftieth part of an inch. These are best cut out upon a board, with a sharp penknife guided by a straight-edged rule. It is quite worth the while of those who have many burses to make, to have a square cut in thin metal, which may be laid down upon the card, on a board, and held by one hand firmly, while cutting close round its sides with a sharp knife. Square after square may speedily be produced in this way, without a hair's breadth of variation.

Two more pieces of Bristol-board must also be cut in a similar manner to the above, and of the same dimensions one way, but *one inch less* the other. Over the two perfect squares, the upper side of the burse—that which may have the cross upon it—and the plain silk for the under side are to be stretched. Over the two curtailed squares the lawn is to be strained. Upon the upper silk side, unless there be a needlework border, the woven lace binding is to be laid flat round the edge, and nicely mitred at the corners; holding the card, as a frame, in the hand, and passing the needle backward and forward through the edge of the lace, to form minute stitches on the right, and those of about half an inch long, on the wrong or card-board side; then, the two silk-



OLD FRENCH RIBBON EMBROIDERY. FROM ORIGINAL LOUIS TREIZE MODELS.

IN BOTH EXAMPLES THE GROUND IS OLD BLUISH GREEN SERGE. THE ORNAMENTATION YELLOW SATIN RIBBON, UNDERLAID WITH PAPER, AND BORDERED WITH YELLOW CORD. THE PARTS INDICATED BY A SINGLE LINE ARE ALSO EXECUTED WITH YELLOW CORD.

covered cards are to be attached to the linen-covered pieces by sewing them against the gussets up each side, and by bringing the two cards together, and sewing them neatly along the two top edges, as well as across the bottom. The linen cards are shortened at the bottom, that there may not be four thicknesses of card to bring together along the closed edge of the burse.

New Publications.

ART.

PORTFOLIO PAPERS, by Philip Gilbert Hamerton, is the title of a volume of essays originally contributed to Mr. Hamerton's publication, *The Portfolio*, collected by the author and now published by Roberts Brothers. A few of them deal with the lives and works of particular artists, Constable, Eddy, Chintreuil, Guignet, Goya. The greater part of the book is given to the consideration of questions concerning æsthetics, and some pages, at the end, to an imaginary conversation between a poet, an artist, a scientist and a critic on the subject of book illustration. There are few of our readers who are not acquainted with Mr. Hamerton's way of treating similar matters. The best of the present collection are the essays relating to the artists named above. In the "Notes on Æsthetics" and other articles following, he is, as a rule, sensible, sometimes acute, occasionally also rather obtuse. The conversations on book illustration are curiously behind the times. The entire argument is concerned with modes of illustration now definitely abandoned, such as the Turner vignettes on steel and the Birket-Foster drawings on wood. An etched portrait of Mr. Hamerton, by Henri Manesse, serves as frontispiece.

The triple number of the *Revue des Arts Decoratifs* for December of last year and January and February of this should prove a veritable treasure for designers and manufacturers and everybody interested in household art. There is a long and appreciative notice of the late Constant Sévin, an artist long connected with the famous house of Barbedienne. It is illustrated with photo-engravings of some of his best works, among which is a decorative rhyton of silvered bronze, which our contemporary by some strange mistake calls a "python." Edward Garnier's articles on Sévres are continued; Marius Vachon writes of the Royal Porcelain Factory of Copenhagen, and Comte De Laborde gives some advice to manufacturers of carpets and tapestries. Mr. Gerspach, the present administrator of the Gobelins, gives some details about that establishment; and Paul Bourde writes of the architectural monotony of Paris. There are many handsome full-page photogravures of objects of art, of which we can only mention Sévin's "pendule" in bronze and enamel, and a mantelpiece by him in black marble, bronze and Sévres enamels, a bronze table belonging to "Mr. Vanderbilt," and some examples of old St. Cloud porcelain.

THE LIFE OF RAPHAEL, by Hermann Grimm, translated, with the author's sanction, by Sarah Holland Adams, is published, with a frontispiece in autotype, by Cupples and Hurd. The book is rather a treatise on Raphael's principal works than a biography in the ordinary sense. The author's desire has been to fathom the great artist's conceptions and to point out the relation in which he stood toward the world about him. The translation has been made from a special revision of the original, made for the purpose of reducing the bulkiness of the volume.

HAILE'S PRACTICAL DRAWING SERIES is one of the most comprehensive publications of its kind. Being intended for first lessons in drawing, it begins with two drawing-books of geometrical outlines, to be copied free-hand. These are followed by five larger copy-books containing outlines of natural objects, conventional patterns and the like, also to be copied free-hand, and one book of mechanical drawings and one of shaded drawings in perspective. The copies are varied, and the objects, flowers and fruit for the most part are well chosen. Even the geometrical figures in the first two books suggest, and may be combined into very pretty patterns. We can recommend the series as a very good one for schools and for beginners studying at home. An illustrated manual, intended for the teacher's use, accompanies it. (Charles E. Merrill & Co.)

POETRY AND VERSE.

LEAVES OF LIFE, by Mr. E. Nesbit, bears on its title-page a melancholic passage from Omar Khayam to the effect that the wine of life is oozing drop by drop, and the Leaves of Life are falling one by one. But the author disagrees with the poet of Naishapoor in believing in the coming of an eternal spring, forever blooming, forever singing. This serene and hopeful creed crops out in most of his verses, whether they deal with a scholar "Among his Books" or the "Year's Comedy" of a pair of callow lovers. A few show that he has also a little sterner stuff in him; for example, the poem entitled "Bewitched," of which we quote the opening stanza:

"Attracted, repelled and heart-sickened
By rhythmic delight and disdain,
Succeeding each other like wave-beats
On the storm-broken shore of my brain—
I hate you until we are parted,
And ache till I meet you again!"

A MAGAZINE devoted entirely to verse is certainly a novelty; but considering the small space given to our poets in other magazines, and also their number and fecundity, there should be room and to spare for the quarterly review started by Mr. Charles Wells Moulton, of Buffalo, N. Y., and for the monthly *Poet-Lore*, published by Brentano. The first number (for January, 1889) of *The Magazine of Poetry* has, for leading article, a short review of Mr. Richard Watson Gilder's Poems, with

selections, by Maurice Thompson; some account of Walt Whitman, by Dr. R. M. Bucke; of Mr. John Boyle O'Reilly, by Mr. James Jeffrey Roche, with a portrait; of "Carmen Sylvia," by Mr. John Eliot Bowen; of Jean Ingelow, by Sarah K. Bolton; and of a number of less well-known poets by other writers. Features of the magazine are to be its Prize Poems and Prize Quotations. As to the latter, the prizes, amounting to three hundred dollars, are to be given to the persons who name the author of the greatest number of the quotations printed in this special department of the magazine.

LOCKHART'S SPANISH BALLADS, reprinted from the revised edition of 1841, with photographic reductions of the engravings, is published in the "Knickerbocker" series by G. P. Putnam's Sons. These translations from the treasury of Spanish and Moorish romance are now too well known to need description. They have long since taken the rank of a British classic. In the present series they are offered in a handy and attractive form.

A SELECTION FROM THE POEMS OF THE LATE GEORGE PERRY was published in *The Home Journal* of February 6th. Mr. Perry was the literary editor of the journal for many years. His poems are marked by careful versification, earnest thought and manly feeling. He was fond of weaving Pythagorean and Platonic symbols into his verse, yet had a keen perception of the poetic value of lovely objects, whether of nature or of art, which he seems to have taken much pleasure in describing. We quote one of the shortest of the poems:

THE SEA'S PRAYER.

O boundless, star-eyed Peace!
Fulfill my wild desire,
And bid my spirit cease
To struggle and aspire!

Yearning I stretch my hands,
They clasp but lifeless sands;
Starward my steps I bear,
They tread but empty air.

Ever the lifeless sands,
Ever the empty air,
Ever the yearning hands,
The struggle and despair.

FICTION.

STORIES AND ROMANCES, by H. E. Scudder, contains some of the brightest short stories that the present demand for that species of fiction has brought out. As should be the case with a book of the sort, the very titles imagined by Mr. Scudder are piquant, and give one no rest until he has read the tales to which they belong. What can be better in this way than "Left over from the Last Century," "A House of Entertainment," or "Accidentally Overheard?" Having set the reader's curiosity on edge by giving the titles of some of the stories, we cannot dull it again by telling him just what they are about. We will say, however, that the scenery and the characters are American. The book is published in the Riverside Paper Series, by Houghton, Mifflin & Co.

A **QUAKER GIRL OF NANTUCKET**, Miss Miriam Swain by name, her father, Obed, and his adopted son, Joe, make a trio which will be welcomed to the sympathies of every right-minded novel-reader. Miriam, though a Quakeress, has a liking for "worldly things," which leads her to decorate the graves of her kittens with tombstones and cinnamon roses. Miriam and Joseph John grow up together, and great times they have breaking through every rule supposed to be good for Quaker children. Of course, it is discovered toward the end of the volume that the young man is somebody that he was never suspected of being. He was, in short, cousin to half the people on the island, and becomes in time a gallant sea captain whose vessel is named the "Miriam." The author is Mary Catherine Lee; the publishers, Houghton, Mifflin & Co.

RED CARL, translated from the German of J. J. Messmer by Mary E. Ireland, contains a great deal about socialism, temperance and the labor question. The story is concerned with the fortunes of a German immigrant family, settled in a New England manufacturing town. The hero, if he can be so styled, is a contentious fellow named Carl Holt, who becomes a secret leader among the workmen and brings them into conflict with the law. The story ends happily with a description of the Western farming life which some of the characters are happy enough to escape to after the strike. (Thomas Y. Crowell & Co.)

A **HAPPY FIND**, translated from the French of Mme. Gagnebin, by Miss E. V. Lee, is the life history of a foundling, which is taken care of by an old Huguenot lady, Aunt Martha, and who grows up to be her chief comfort and to marry, on the last page, the hero of the story, Roland, who had been the first to discover her. It is a pleasant and interesting tale for girls. (Thomas Y. Crowell & Co.)

CRESSY (Houghton, Mifflin & Co.) restores Mr. Bret Harte to the California pine woods and to his better self. Its hero is a rustic schoolmaster; its heroine, Cressy McKinstry, though she has had a season of such "polishing" as Sacramento could give her, and when introduced to the reader has got past the interesting period of her school-room courtship by a fellow-pupil, Seth Davis, is sufficiently unconventional to interest highly the average Eastern reader.

ESSAYS.

FRENCH TRAITS is an attempt by Mr. W. C. Brownell to make clear to American readers the underlying facts of French character. He discourses on their social instinct, morality, intelligence, manners, art and democracy, advancing few very novel opinions, but making a complete and harmonious picture. Mr. Brownell has spared no labor either in preparing for his task or in

removing all unnecessary traces of this laborious preparation. The result is a full book and a readable one, the very antithesis, in the former respect, of a certain clever Frenchman's recent account of American traits. The work is published in handsome style by Charles Scribner's Sons.

MASKS OR FACES, by William Archer (Longmans, Green & Co.), presents a study in the psychology of acting. Starting with an analysis of Diderot's "Paradoxe sur le Comédien," and the answers to a series of questions which he addressed to leading actors, he concludes that acting is, of all the arts, the most purely imitative. Painting, at the present day, tends to the condition of color-music; even sculpture may be purely decorative; but acting is and always must be imitative, even in its rendering of the emotions. The work is well written, logical, and may be considered a serious contribution to the science of æsthetics.

EXHIBITIONS BY ARTIST ETCHERS.

THE complete etched work of Thomas Moran and Mary Nimmo Moran is on exhibition at Klackner's gallery, 5 East Seventeenth Street. Mr. Moran has long been well known as a landscape painter, and since he took up etching has succeeded at least equally well in this new field. He is a very clever composer and a skilful draughtsman, and though it is easy to divine the painter from his etchings, the qualities belonging properly to painting do not, as in so many similar cases, overpower those proper to the simpler art. His seventy plates show a great variety both in choice of subject and manner of treatment. We would point to "In the Newark Meadows" (No. 15) as an example of pure and bold etching, with no more of the painter element than is indispensable. "An Apple Orchard—Easthampton" is evidently a close study from nature of leaning trunks and contorted branches. "The Much Resounding Sea," a fine rendering of a stormy sea breaking upon a steeply shelving coast, with a view of Hook Pond at Easthampton, is perhaps the most satisfactory of all his larger etchings. The sun is rising in a somewhat Turner-esque sky over the Atlantic. A long line of sand dunes separates the sea from the pond, which is cut in two by a serpentine road built on piles. In the foreground we have a nearer stretch of road winding among more sand-hills overgrown with laurels and beech-plums.

Mrs. Moran, whose complete etched work is also shown, depends less on the pure line and more on heavy biting, artistic printing, mezzotint and other such expedients than her husband. Many of her plates, however, have a distinctive charm, such as her "Twilight, Easthampton," and her "Cliff Dwellers of New York," the latter a reminiscence of the rapidly-disappearing "Shantytown."

AN exhibition of works of Artist Etchers, Engravers and Lithographers has been held at the Durand-Ruel galleries, Rue Le Peletier, Paris, closing on February 14th, which deserves notice at our hands, among other reasons, because several Americans were represented. These were Miss Edith Loring Pierce, who showed an etching, "The Road to the Sea;" Mr. Stephen Parrish, "A Fisher's Hut at Cape Ann;" Mr. Charles A. Platt, "Low Tide at New Brunswick;" Mr. Otto H. Bacher, with several Venetian scenes. All of the above were printed in New York by Frederick Keppel & Co., in a style which has drawn the warmest encomiums from the French press. Besides these, there were some figure studies in pastel, dry-point and etching by Miss Mary Cassatt. Of French and other European artists those best known to Americans were probably Mr. Felix Buhot, the exhibition of whose works at Mr. Keppel's gallery will be remembered; Mr. Storm Van 's Gravesande; Messrs. Tissot, Legros, Appian Bracquemond, Boivin, Pissarro, and Seymour-Haden. Mr. Buhot exhibited some paintings and etchings of Parisian out-door life which had a great success. The "Ets-Club" of Amsterdam was well represented not only by Mr. Van 's Gravesande, but by other members little known here as etchers, though most of them well known as painters—Maris, Mauve, Josef Israels, Blommers, Zilcken and Van der Maarel. It was thus, it will be seen, to a good extent an international exhibition, and, as it is intended to renew it annually, it must be considered an event of importance in the history of modern etching.

THE APPLE STUDY (COLOR SUPPLEMENT).

THIS effective study of apples may be used in several ways. It may be copied in oil colors on canvas by the student for an example of bold brushwork and strong coloring. A charming portfolio cover or panel for a dining-room can be made by painting the design in oil colors diluted with turpentine, and managed so as to produce the effect known as dye painting.

The oil colors needed for background are raw umber, light red, yellow ochre, and rub a little ivory black, with the addition of enough white in the foreground to make the tone light enough. In the darkest shadows at the left substitute burnt Sienna for light red, and add a very little permanent blue.

The apples and leaves should, of course, be carefully drawn, though without too much detail. Use a sharply pointed charcoal stick for this, and afterward secure your drawing by going over it with a light tone of burnt Sienna and turpentine.

The colors for painting the red apples are light red, madder lake, yellow ochre, and white, qualified by a little raw umber and ivory black. In the deepest shadows of the foreground apples use burnt Sienna in place of light red. Where the green touches are seen, use a little pale cadmium, combining with it white, a little madder lake and raw umber. The stems are painted with bone brown, white, and yellow ochre, adding burnt Sienna in the deeper shadows. Touch in the high lights sharply, using a small flat-pointed brush. For the green leaves use Antwerp blue, white, light cadmium, madder lake, and a little ivory black for the local tone; in the shadows add burnt Sienna. The highest lights should be touched in with light cadmium, white, a little ivory black and Antwerp blue. The brushes to be used are medium

and small flat bristle brushes, and one or two flat-pointed sables. Use poppy oil, with a very little siccatif de Courtray added, if a drier is desired.

For painting in oil colors, use the combinations already given, but dilute the paints freely with turpentine, using large round and flat bristle brushes to rub or scrub in the colors. This style of work is suited to almost any kind of material, from the rough burlap to the sheerest muslin. It is especially effective on India silk and bolting cloth.

Correspondence.

FURNISHING AND DECORATING QUERIES.

A SUBSCRIBER, Toledo, O.—(1) For your connecting parlors, use for the portières the felt-like material called "fashion drapery"—dull Vandyck Red, or wine-color, for the front room, and golden olive for the rear parlor. (2) Make the mantel of pine, and paint it to suit the trim of room—three shades of citron. (3) "East or West, Home is Best," might serve as a motto. If the mantel is to be carved, it should, of course, be of some hard wood. (4) Paint the bedroom walls pale robin's egg blue, the ceiling maize-color, the cornice cream white. (5) No "design of trumpet-vine" has been given in *The Art Amateur*, but we are contemplating publishing one as soon as feasible.

SIR: Is there any simple way by which a woman can tint the walls of a bedroom? They are white, putty finish, and the wood work is oiled pine. If so, please give directions for mixing and applying. Also what tint would be preferable? The prevailing color of the furnishings is yellow. Could stencils be used for a border, or are they too difficult to handle?

A SUBSCRIBER, Milwaukee, Wis.

Use Devoe's fresco colors, which come put up in glass jars; mix with glue size, as directed, and apply with a wide brush. Tint the walls and ceiling a warm reddish buff. Stencilling, generally, is found too difficult for an amateur to attempt.

SIR: I wish to furnish an octagonal dining-room. There are three windows, three doors. The room is finished in walnut. The walls are to be hung with oak and walnut panels of game. What style of paper would show the panels to the best advantage?

MRS. S. C. M., Nashville, Tenn.

A figured paper would detract from the appearance of the game panels. Paint the walls a rich golden olive and the ceiling yellowish terra cotta.

A JAPANESE SWORD-GUARD INSCRIPTION.

SIR: Can you give me the translation of the enclosed inscription found on a Japanese sword in my possession? In the articles by Mr. Shugio these characters are not given.

A. K., Yarmouth, Nova Scotia.

The inscription you enclosed was shown to Mr. Shugio, who replies as follows: "The signature is that of the well-known artist, Mogarashi Soden, of Hikone. The words are: 'Mogarashi Nindo Soden Seisu,' or: 'made by Mogarashi Nindo Soden.' I think I mentioned this artist in one of my 'Talks' in *The Art Amateur*, but I may have spoken of him as 'Mogarashi Soden,' which is the more used in Japan. 'Nindo' was adopted by him in later years, and it is used on his later work. He has still other signatures besides those this correspondent inquires about. They are as follows:

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Mogarashi Soden Seisu.

Hikone no Jin Soden Seisu.

Hikone no Jin Soden Seisu.

HINTS CONCERNING PAINTING IN OILS.

M. B. C., Ashford, Conn.—To paint purple wistaria in oil colors, use white, permanent blue or cobalt, and madder lake qualified by a little ivory black. In the lighter tones add a very little light cadmium, of course using more white.

T. M. S., Washington, D. C.—Any color may be made transparent by adding sufficient oil to it (either linseed or French poppy oil will do, the latter being best). The transparent colors can be made opaque by mixing white paint with them. Siccatif de Courtray should be added in the proportion of one drop to five of oil. It is well to put on the paint very heavily at first, using large brushes. Preserve the small details for finishing, when finer brushes may be used.

SUBSCRIBER, Valparaiso, Ind.—In painting portraits (or, in fact, any subject), the colors are not put on clear and then blended; nor is white used as you suggest. Several colors are mixed together on the palette to form one tone. The process of preparing and putting on colors is in itself a matter of serious study with artists, and cannot be treated of in a paragraph. The modern French method is much used now. This teaches one to

find the colors forming the medium tint for the first painting, avoiding all small details at the beginning. The high lights and deeper shadows are added later, as well as all the details and fine touches in finishing. It would help you greatly to study some good text-book on the subject. You will find the information you need in regard to mixing colors, and also the modern methods of painting, in Frank Fowler's "Oil Painting," published by Cassell & Co., N. Y.

J. E. G., Clarendon, Tex.—Vandyck brown and madder brown are the most transparent browns that can be recommended. Asphaltum, mummy and bitumen are even more transparent, but unsafe colors, as they will change color and crack in course of time. Any good yellow cadmium or yellow ochre, gold ochre, etc., may be rendered transparent by mixing the color with pure French poppy-oil. Other oils will serve the purpose, but this is the best.

THE PAINTING OF PEARS.

H. S., Buffalo.—Yes. In painting a pear, the ground painting may be done in a similar manner to that of the peach, but the finishing is quite different. It being a much coarser and less refined fruit, more positive colors and less delicate tints are used. For instance, when the pear is thoroughly matured and fully ripe it is generally of a golden yellow; many pears have a bright blush on the side which has been exposed to the sun. For the yellow use light and deep cadmium and yellow ochre; in the shadow, deep cadmium, raw umber and burnt Sienna; for the red flush, vermilion and burnt Sienna; in the deepest shadow, a little Vandyck brown. Particular attention must be given to the spot of direct light. Remember, it is never pure white, but rather a gray, and partakes, in a measure, of the color beneath; it should be lost by subtle gradations in the surrounding tones. Most "duchess" pears are rough and swarthy, and of an uneven surface, abounding in patches of rich browns and greens, all of which peculiarities give the artist fine opportunities for strength of effect and fascinating color. A few mellow pears disposed in a careless manner upon a piece of deep maroon or crimson plush sometimes is very effective.

THE CARE OF BRUSHES.

B. L. T., Montpelier, Vt., writes: "After using my brushes, I lay the hairs smooth and coat them with lard to keep them soft and preserve them from moths. Does this injure the brushes? I have never seen it advised in any instruction book." We presume that your brushes are for oil painting, and are therefore of bristle. We never heard of moths attacking these. If it be necessary to soften them, we should recommend linseed-oil for the purpose in preference to lard. Brushes should, as soon as possible after use, be washed with soap in warm water. Afterward they should be rinsed in cold water, and then dried with a cloth. The very best way to smooth the bristles and keep them in shape is to pass them between the lips after they have been dried.

TO KEEP FLOWERS FRESH.

B. T., Cleveland, O.—You do not seem to know that most flowers can be kept fresh for several days by taking proper precautions. Some months ago we told how the stems should always be cut under water to prevent the flowers "catching cold," which they do literally when the pores of the stalks are exposed to the outside air during the trimming. Another way is recommended by a writer in the *New York Sun*, who tells ladies that the flowers they wear may be made to last much longer than ordinarily "if they will surround the stems with moistened powdered willow charcoal," which is "to be wrapped in a little bed of moss, and covered with a bit of green tissue paper to prevent the charcoal from sifting through the moss." What is more important to flower painters is the statement that "a teaspoonful of powdered charcoal put in a ewer of water will preserve a bouquet of cut flowers for several days if the stems of the flowers are cut each day, as the broken end of the flower stem withers and closes the openings through which the blossom receives its nourishment."

CHINA-PAINTING QUERIES.

S., Boston.—The dark blue of Dresden porcelain used to be a secret, and may still be so, although a few years ago a visitor to the Meissen Pottery was told that it was simply cobalt. Other ingredients unknown may, however, be added to it.

B., Newark, N. J.—To paint cherries on china, put the color on rather thinly, with plenty of spared light. They are pretty on their leafy branches, or gathered in clusters with their long green stems unbroken. Cherries that are of a light yellowish tint, with but a slight shade of red, may have an even tinting of two parts mixing yellow and one part orange yellow; then rather dry carmine may be lightly dabbed on the red part with a soft blending brush.

SUBSCRIBER, Brooklyn.—(1) You will find just what you want in the colored studies recently published by the Misses Osgood, Broadway, corner Fourteenth Street. Each plate is carefully colored by hand, and with it goes a tracing of the outline of the design and full printed directions for treatment. We have examined several of these studies and can recommend them as thoroughly practical aids for china painters. (2) A large variety of white china for decoration is to be found at the rooms of W. H. Lawton, 88 Fifth Avenue.

S. P., Montreal.—(1) Mrs. Frackelton's "Tried by Fire" is published by D. Appleton & Co., New York. It is a rather expensive book, containing several colored plates, some of which will be found of practical value to the amateur. (2) Of Mrs. Frackelton's gas kiln for firing china, we are not able to speak from experience; but we have heard that it works well.

KERAMOS, Toledo.—The prepared gold is well in its way; but it is best, of course, to procure the pure gold if possible. In dissolving coin, in muriatic acid, for the purpose, the alloy is precipitated, and the gold solution must be carefully poured off before the gold is precipitated to avoid mixing the alloy with it and so injuring its color. The purer the gold, therefore, the less danger there would be of injury from alloy. We do not think, however, that the difficulty of getting rid of the alloy is sufficient to render the use of gold coin inadvisable, as it is the most convenient form in which to procure the gold.

A MICHIGAN READER.—(1) Turpentine is preferable to lavender oil as a continual medium in china painting, for the reason that it dries almost immediately. Lavender oil is good to rub the paints up on the palette if you wish to keep them open; but even this is not really necessary, as turpentine answers very well. For some colors, such as mixing yellow, which dries very quickly, the lavender oil is very good indeed. There are other colors also which dry quickly on the palette, such as violet of iron and apple green. You will soon make the distinction. It is well to rub these up with lavender oil. But do not use it for washing out the brush during the painting. Most persons are careful in the use of lavender oil, as it is expensive and very volatile. (2) The Roman gold of good quality ought not to wear off if it is not painted on too thick and is well fired.

P. L. N., Hagerstown.—The use of the steel knife is discouraged by teachers generally in rubbing up the different preparations of gold. It is believed, even by foreign decorators, that iron has an influence on gold when subjected to great heat. Some have gone so far as to say that the iron pot used in amateur kilns to hold the china, ought to be made of fire bricks instead, when articles decorated with gold are to be fired. In her article on the treatment of gold, in the November number, Mrs. Kellogg gave the united testimony of many teachers. In the February article she apparently refutes this, by giving the opinion of a teacher of eight years' constant practice in gold decoration. This person keeps a special steel knife for the gold, rubbing it off each time, as if it was color. After so long an experience she can detect no alteration in the gold hues after firing. These opinions are good for all they are worth. In china painting more than any other branch of art, is subjected to the severest test known—that of fire. The degree of heat alone is enough to change the whole scheme of color. Individual experience is the surest and safest test.

PRINTING FROM PAPER NEGATIVES.

SIR: I would be very much obliged for any hints on developing and printing from paper negatives. I have been fairly successful with the ordinary dry plates. How can I tell when they are developed and fixed? The wretched failure I send is my best attempt. It was exposed in bright sunlight for three hours, but with no effect. The paper was the blue, which I am in the habit of using for proofs. The picture I send was taken in the ordinary time—a short second. I kept it in the developer about twice as long as I do the glass plates. I have tried taking pictures on the paper negatives with the drop shutter, as well as the cop, and have developed the negatives with the same developer, which has given very good results with glass, keeping them in it the same time as the glass ones, and longer, till the last, which was twice as long. I use the translucent sold with the negative paper, but my book says the negatives can be printed from without it.

M. W. R.

Our photographic editor, to whom your letter has been referred, replies as follows: Films on paper are developed precisely like glass plates. The only difficulty lies in estimating the proper degree of density, owing to the opaqueness of the paper, but the difficulty is overcome by a little practice. My own custom is to use a developer rather weak in alkali and to develop until the image seems to sink into the film. To avoid staining the paper, it is necessary to use a large amount of sulphate of soda in the developer. I have always had good results with the formulae sent out with the paper. Paper negatives must be left in the fixing bath until an examination by transmitted white light shows them to be evenly translucent, with no dark spots. These paper films may be printed from either oiled or unoled, and the method is the same as with glass.

SOME POINTS ABOUT PERSPECTIVE.

SIR: In all the handbooks on drawing and sketching that I have run across, I have failed to find just the piece of information that I require. I am very fond of sketching with pencil and brush from nature, but am sometimes greatly bothered about the perspective. Of course I know enough not to commit such a monstrosity as Hogarth has satirically delineated in his "preface to Kirby's perspective." It is the starting of the drawing that occasionally perplexes me. It is all very well to tell the tyro that the horizon line should be about one fifth up from the lower edge of the canvas, but in my sketching in this mountainous and wooded country, I should have to take a trip up in a balloon or climb a tree to discern the horizon. Can you not give me a few hints as to the commencing of a sketch, the fixing of the size of the foreground in proportion to the size of the canvas? Suppose I were on the bank of a river which was fifty or a hundred feet wide at the point I should select for a seat, and I wished to sketch the cliffs, woods and bank across the stream, what point in the landscape should I select as the centre of the sketch?

B. L. T., Montpelier, Vt.

To fix the point of sight through which the horizon line passes is easy enough even if the apparent line of demarcation between sky and land is intercepted by mountains or forests. The point of sight is invariably level with the eye of the spectator, no matter what the altitude of his standpoint may be. Therefore if you hold a pencil horizontally at arm's length exactly on a level with your eyes, and close one eye, you will see clearly where the pencil

divides the view, and on that level fix the horizon line. To find the point of sight, hold the pencil vertically, still at arm's length, and exactly where it cuts the horizon line is the point of sight. Remember that the point of sight is not necessarily in the centre of the picture, but it must be exactly facing you, whatever your position. Thus, if you are about to draw an interior, and are placed not in the middle of the room, but a little to the left or right, the point of sight will be exactly opposite to you and not in the centre of the room, as one ignorant of the elementary rules of perspective might suppose.

Having found the horizon line in the scene before you, place it, as a general rule, about one third from the lower edge of the picture. At this height the most pleasing effects are obtainable.

The size of objects in the foreground must be determined by the expanse of view you include in the picture. If the objects you are sketching are quite near to you, of course the extent of the view will be much more limited than if you wish to portray say the banks, trees, etc., on the other side of a lake or river. In order to ascertain exactly how much may be included in your sketch, no matter if the scene be near or distant, take a cardboard mount fitting exactly the size of your canvas or paper, hold it in an upright position in front of you, and, looking through it without turning your head, you will find it frames in the view before you to the proper dimensions for your sketch. Study well what you see within these limits, and you can easily determine the proportions of the scene to be depicted in the allotted space.

It is a good plan before deciding on your standpoint to move from place to place in order to ascertain by the aid of your frame from what particular position you may obtain the most telling effects. Always endeavor to make your sketch interesting by concentrating the attention on some particular point. Remember that early morning or near sunset are the best times for sketching, because at noon when the sun is high in the heavens the beautiful effects gained from broad and lengthened shadows are lost, and there is a sameness and monotony about nature in the full blaze of day very unpleasing to an artistic sense. Still-life painting is an excellent preparation for sketching from nature, since it teaches you the values of contrasting colors, besides training your eye and hand in correctness of drawing and a right perception of light, shade and cast shadows, all of which are more difficult to appreciate in a wider field of observation.

DYE PAINTING AND TAPESTRY PAINTING.

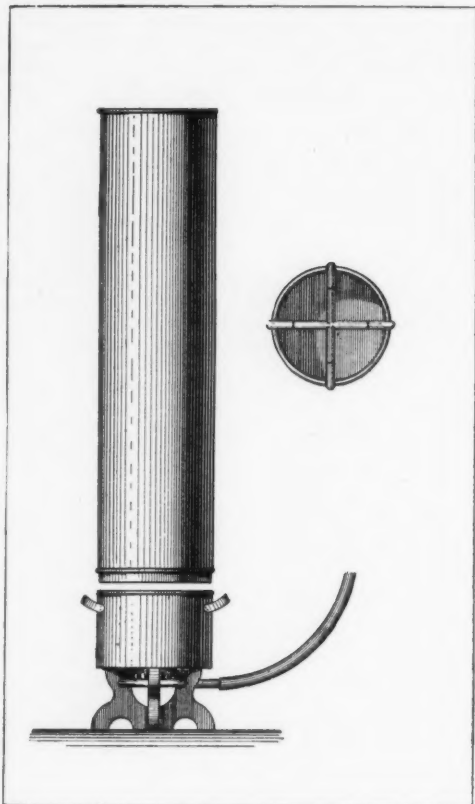
READER.—In what is called "dye painting" (tapestry painting is quite different), oil colors are used, thinned with turpentine. They are put on with a stiff bristle brush and well rubbed into the material, which may be canvas, burlaps, coarse linen or fine India silk. The outlines should be securely defined with lead-pencil or sepia and a camel's-hair brush. This way of working with ordinary oil colors, which may be combined freely, is much better than the old way of using "dyes," which were hard to manage and were not durable. True tapestry painting is better still; but it is a more serious undertaking, particularly as regards the cost of the materials to be used.

ART METAL WORK.

LEOTA, Glencoe, Ia.—Etching on metal is done by means of a dilute solution of any acid that will attack the metal. Nitric acid is used for zinc and perchloride of iron for copper, bronze and steel. We give two formulae: (1) Nitric acid, $\frac{1}{2}$ ounce; water, 10 ounces; (2) perchloride of iron, 1 dram, water, 40 ounces; hydrochloric acid, 20 drops. Read Benn Pitman's article on etching on metals, in the present issue of the magazine.

A. B. W., Santa Clara, Cal., wants to know (1) "how to preserve the polish on brass and copper repoussé work," and (2) asks for the address of some one from whom he can buy designs for wood-carving.—(1) French copal varnish, with essence of lavender; it may be bought at any paint shop. (2) Write to Henri L. Bouché, 857 Broadway, New York.

M.—(1) You will find the information you seek about etching on metal in the present issue of the magazine. (2) In



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(FOR DESCRIPTION, SEE PAGE 102.)

reply to your inquiry, if we can refer you to "any work on chasing and beating silver, or anything on silversmithing in general," we would say that we know of no book of the kind in English. There is in French, however, the admirable "Manuel du Ciseleur," by Garnier, which describes everything about silversmiths' work.

SUNDRY QUERIES ANSWERED.

M. A. T., Blairsville, Pa.—If the oil colors had been painted on the vase with some stiff varnish (white, of course) as a

medium, or even with siccative, the colors would have adhered to the surface. As it is, the only thing you can do now is to apply the varnish, and if it still crackles off, it will have to be repainted.

S. Bros., Troy, N. Y.—We know nothing about "French art transfer studies."

M. E. D., Hightstown, N. J.—(1) We shall try to act on your suggestion. (2) The only G. L. Brown we know of is George Lewis Brown, a well-known painter of hunting scenes, who is said to be a Frenchman, despite his English name. But this can hardly be the Brown who painted your picture—that is, if you have read the date on the canvas correctly.

S. B., Boston, and others.—Studies of all kinds for copying in oils and water-colors are rented by the week by Mrs. F. A. Owen, 304 North Street, Burlington, Vt.; Mrs. Isabel Gordon, Kinsman's Block, Springfield, Mass.; Miss Lee, Box 171, Brooklyn, N. Y. We know nothing of the merits of these studies. No doubt catalogues and full particulars would be sent on application.

H. M., Fincastle, asks for a colored study of a horse's head. At present there is no such special study on our list; but in the October number of The Art Amateur, or, possibly earlier, there will appear the first of two or three profusely illustrated articles on painting horses, and one of the colored supplements of the number will be an admirable full-length study of a horse taken from a painting from life by the famous artist, Jan Chelminski. (2) Free instruction in painting is given at the Cooper Institute, New York. If you will send a stamped envelope to the Manager of the Art Classes for a prospectus of the conditions of entrance, you will doubtless receive full particulars. (3) We know nothing about the art schools at Washington.

A. A. B., Kissimmee, Fla.—(1) To take a cast in plaster-of-Paris of a clay model is not easy for one who has never seen the thing done, especially if the model is in the round; for in that case the mould has to be made in sections. The mould is well greased before the plaster-of-Paris is poured into it, to prevent any of the latter sticking to the sides. (2) You refer probably to what is misnamed "Barbotine" ware. No; decorating the raised flowers on such vases is not a particularly artistic occupation. (3) "Gouache" painting is simply painting in water-colors made opaque by mixing with each transparent color a little "body" color. Chinese white is generally used for that purpose. (4) Lincrusta is sold in panels or by the yard for decoration. (5) Illustrations for reproduction are sometimes made in crayon, but pen and ink is by far the more common. A reduction of a third is generally enough to allow for. (6) The platter for the fish set in The Art Amateur was published in June, 1888.

THE SALMAGUNDI CLUB, on March 1st, elected the following officers for the ensuing year: President, C. Y. Turner; Vice-President, B. F. Fitz; Recording Secretary, R. C. Minor; Corresponding Secretary, Joseph Lauber; Treasurer, A. C. Morgan; Executive Committee: C. Y. Turner, B. F. Fitz, A. Schilling, A. C. Morgan, C. H. Eaton, H. Hamilton and Bruce Crane; Trustees: C. Y. Turner, B. F. Fitz, A. C. Morgan, C. H. Eaton and W. V. Birney; Art Committee: C. H. Eaton, Horatio Walker, Percy Moran, F. C. Jones, and R. F. Bloodgood. The club's cosy quarters are at 121 Fifth Avenue, where it occupies the second floor over Wallace's restaurant, which supplies the creature comforts of the members. Apart from its social meetings, the Salmagundi has monthly or bi-monthly exhibitions of pictures by its own men. Only artists are eligible for membership. One hundred and fifteen is the present number on the roll.

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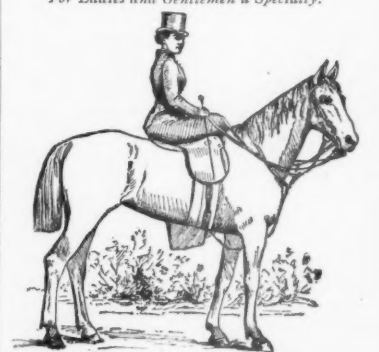
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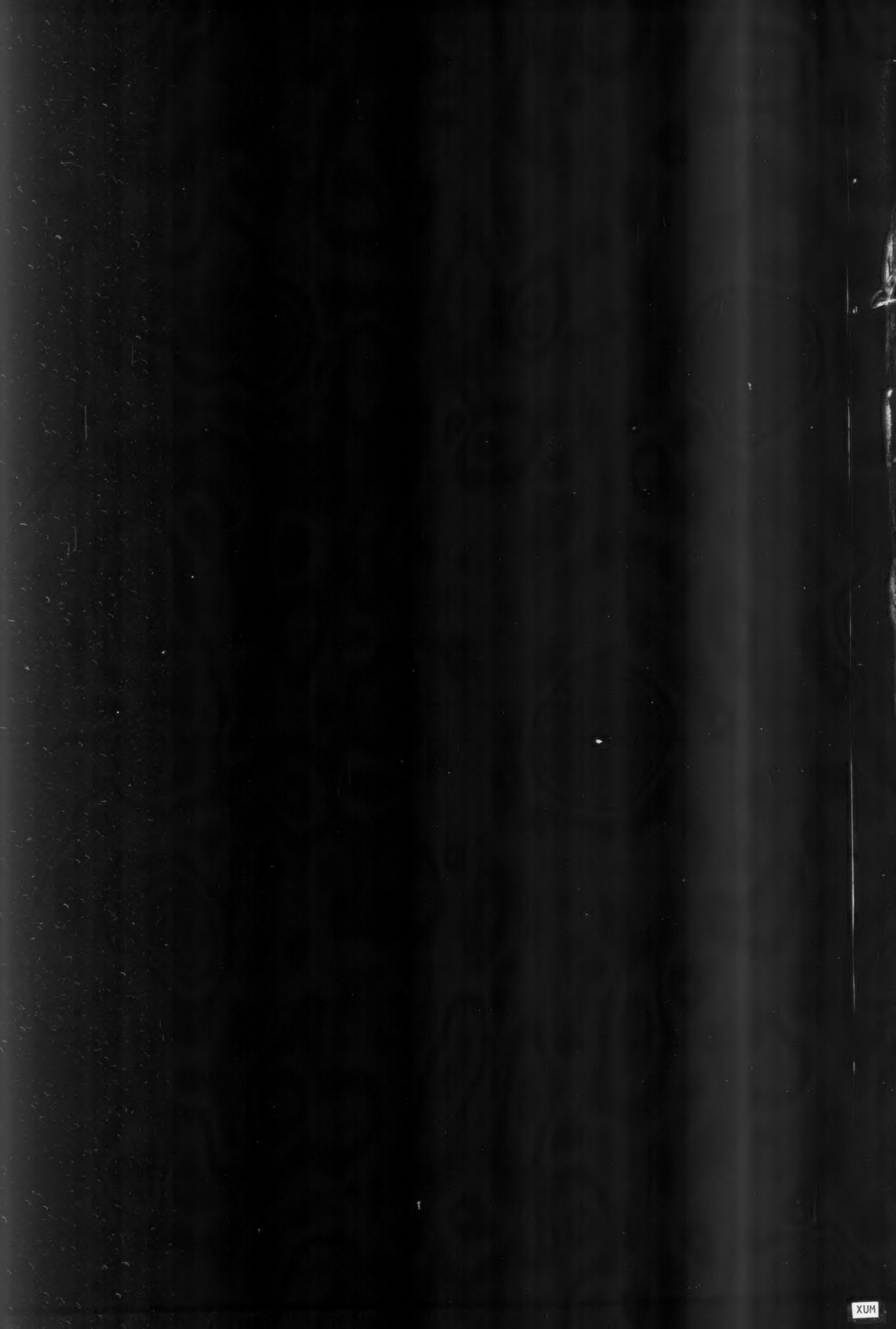


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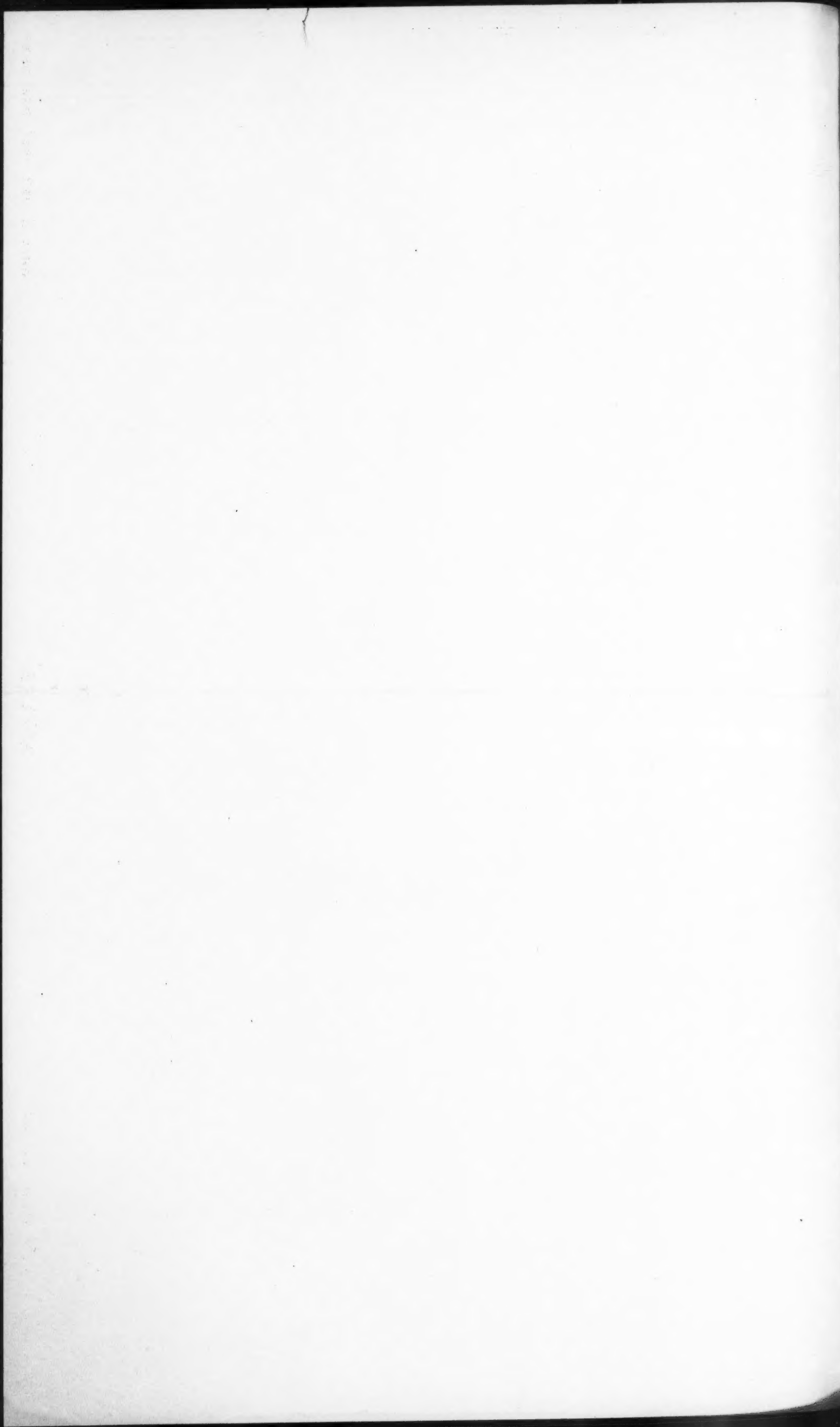
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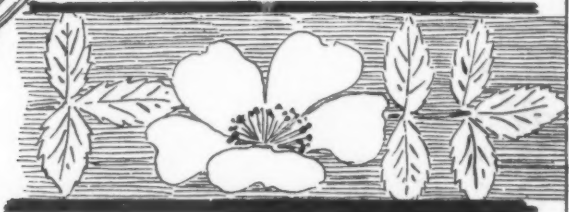
Vol. 20. No. 5. April, 1889.



GRASSES



WILD ROSE.



CANDYTUFT

DESIGNS TO BE ADAPTED TO
ROYAL WORCESTER WARE.

BY A. B. BOGART.

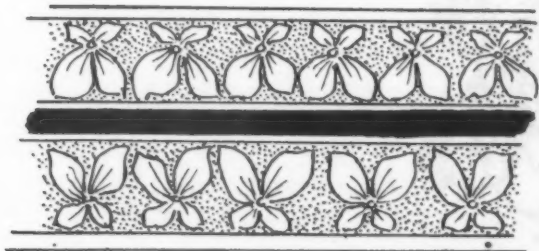


PLATE 736.—MOTIVES FOR CHINA PAINTING DECORATION.



PLATE 128. - MOTIVES FOR CHINA PAINTING DECORATION.



Supplement to The Art Amateur.

Vol. 20. No. 5. April, 1889.



PLATE 739.—DECORATION FOR A PORTFOLIO OR BLOTTER COVER, WITH SPACE FOR NAME.



PLATE 136.—DECORATION FOR A PORTFOLIO OR BLOTTER COVER, WITH SPACE FOR NAME.

Supplement to The Art Amateur.

Vol. 20. No. 5. April, 1889.

THE ART AMATEUR



PLATE 740.—DECORATION FOR A PLATE. Orchids ('Lady's Slipper').

THE SIXTH OF A SERIES OF TWELVE.

By S. J. KNIGHT.

(For directions for treatment, see page 104.)